GE 11

4

CONCERTI GROSSI

Composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Basso *di* Ripieno, *à quali vi sono annessi due* Flauti Traversieri, *e* Bassone.

da

F. Geminiani

Dedicati

alla celebre Accademia *della buona ed antica Musica*

Op.ª VII.

Stampate a spese dell' Autore
con Privilegio di S. M. B.

LONDRA MDCCXLVIII.

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https://archive.org/details/concertigrossico00gemi_4

CONCERTO I.

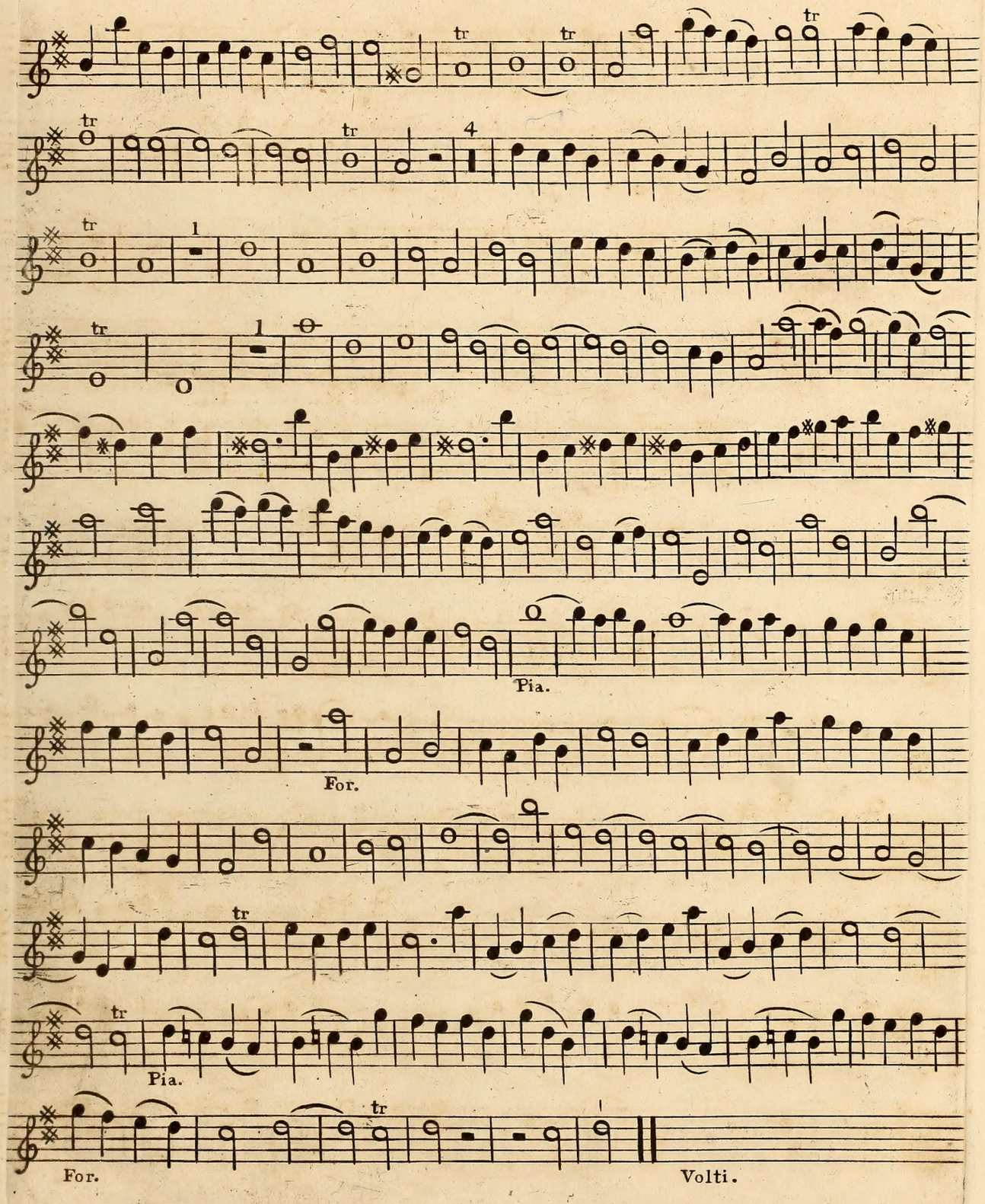
Andante

Pia. For. Pia. For. Pia. For. Pia. For. Pia. For. Pia. Pia.

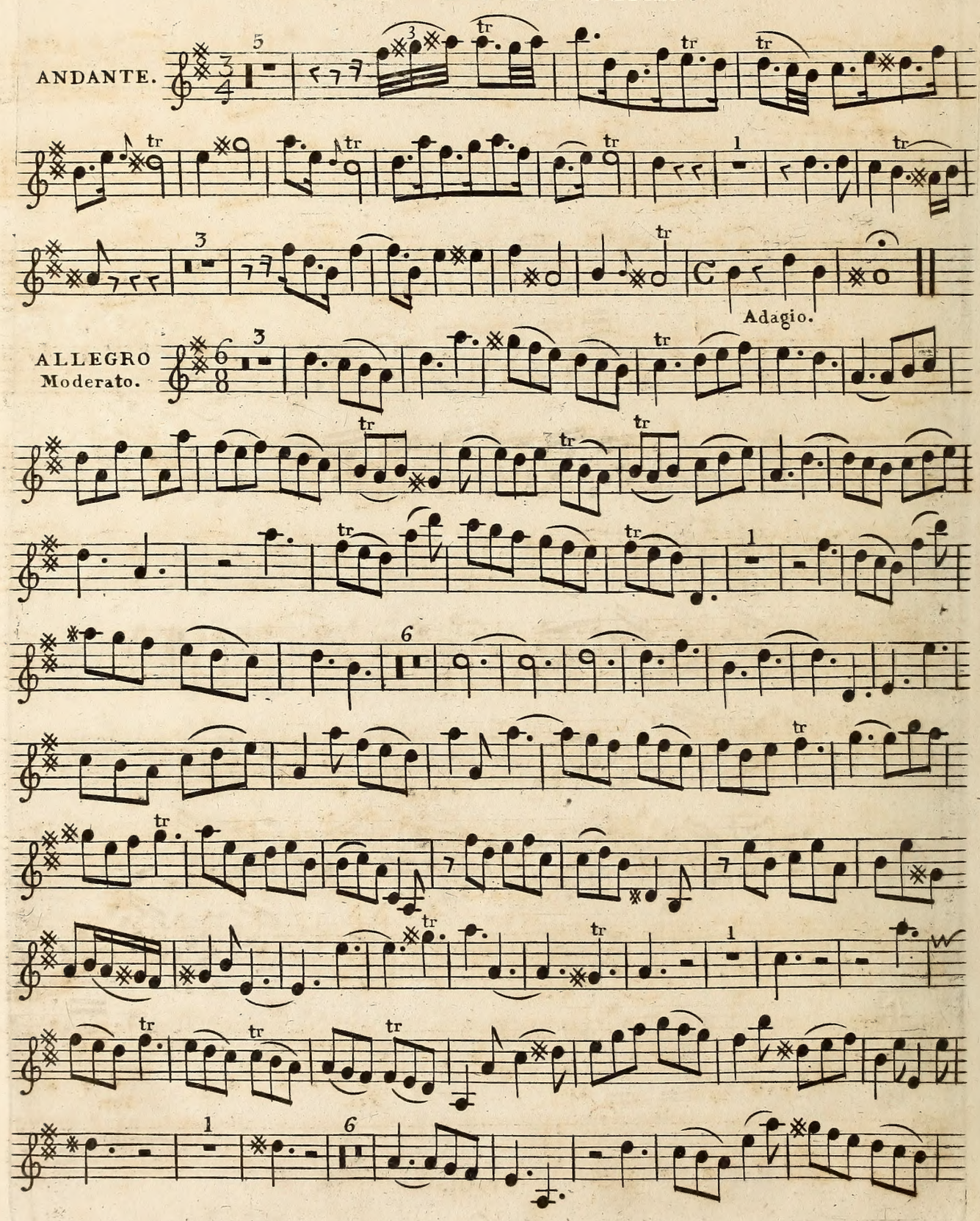
L'Arte della Fuga, à 4. parte reale.

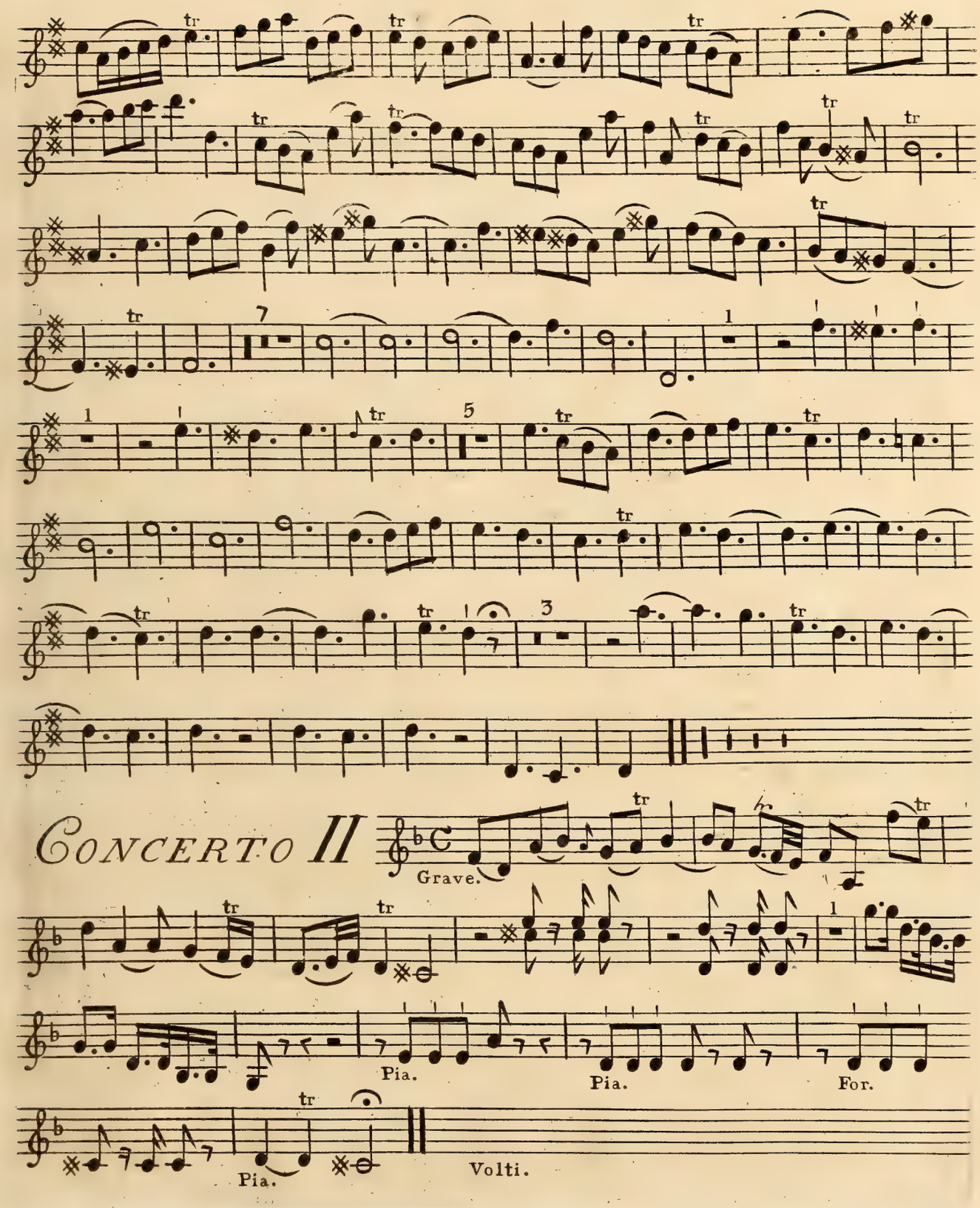
Presto.

Violino Secondo Ripieno.

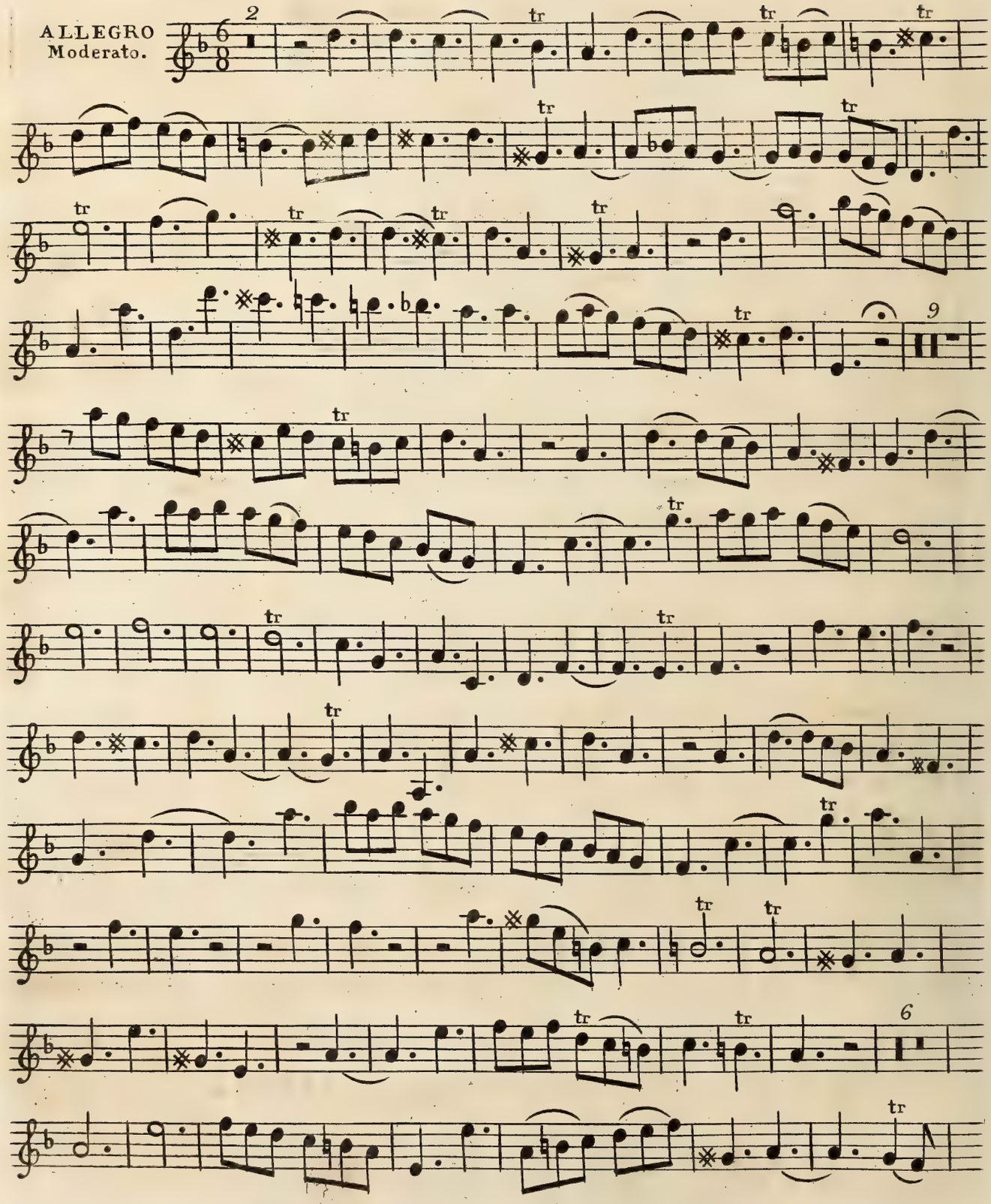


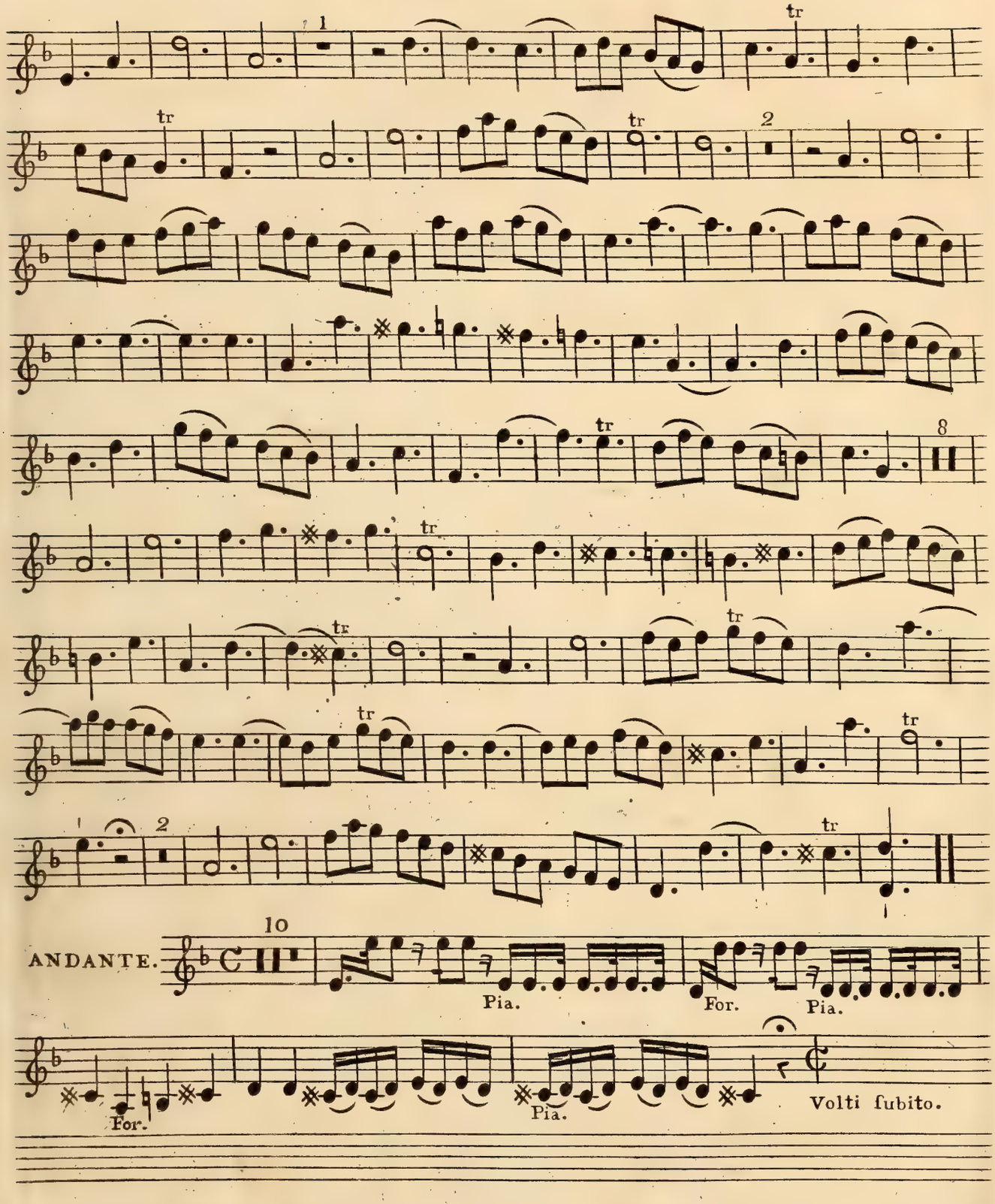
Violino Secondo Ripieno.



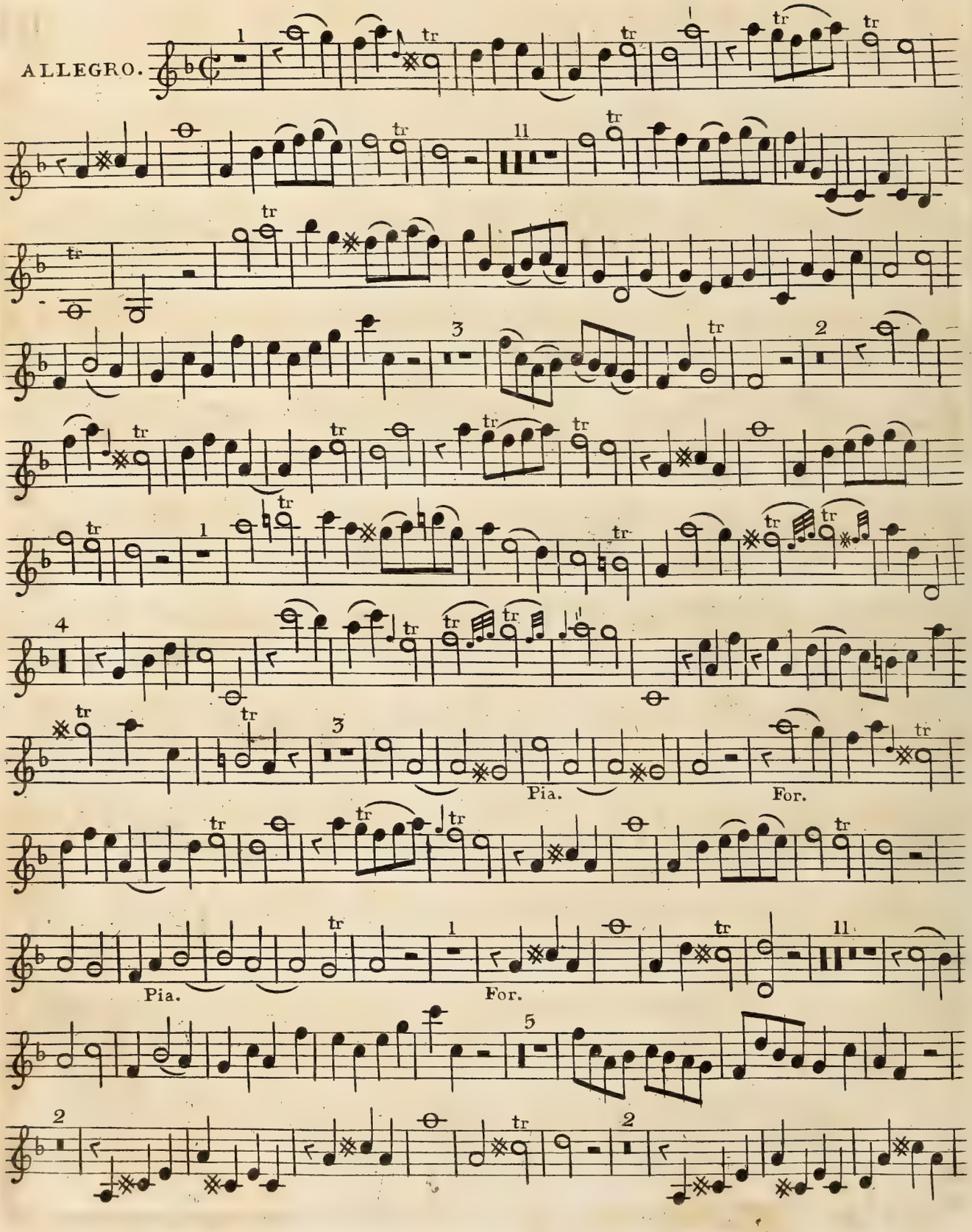

CONCERTO II
Grave.
Pia.
Pia.
For.
Pia.
Volti.

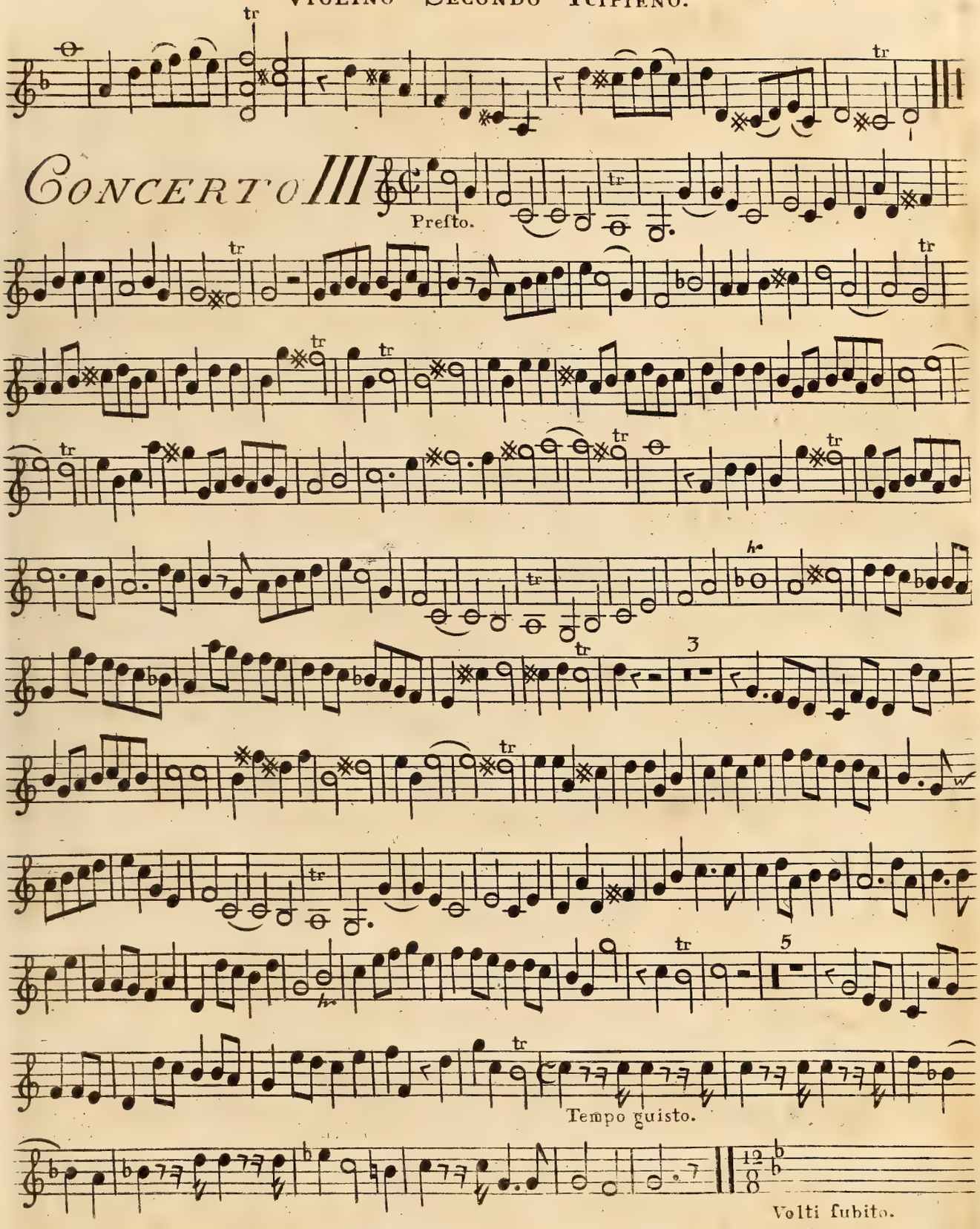
Violino Secondo Ripieno.



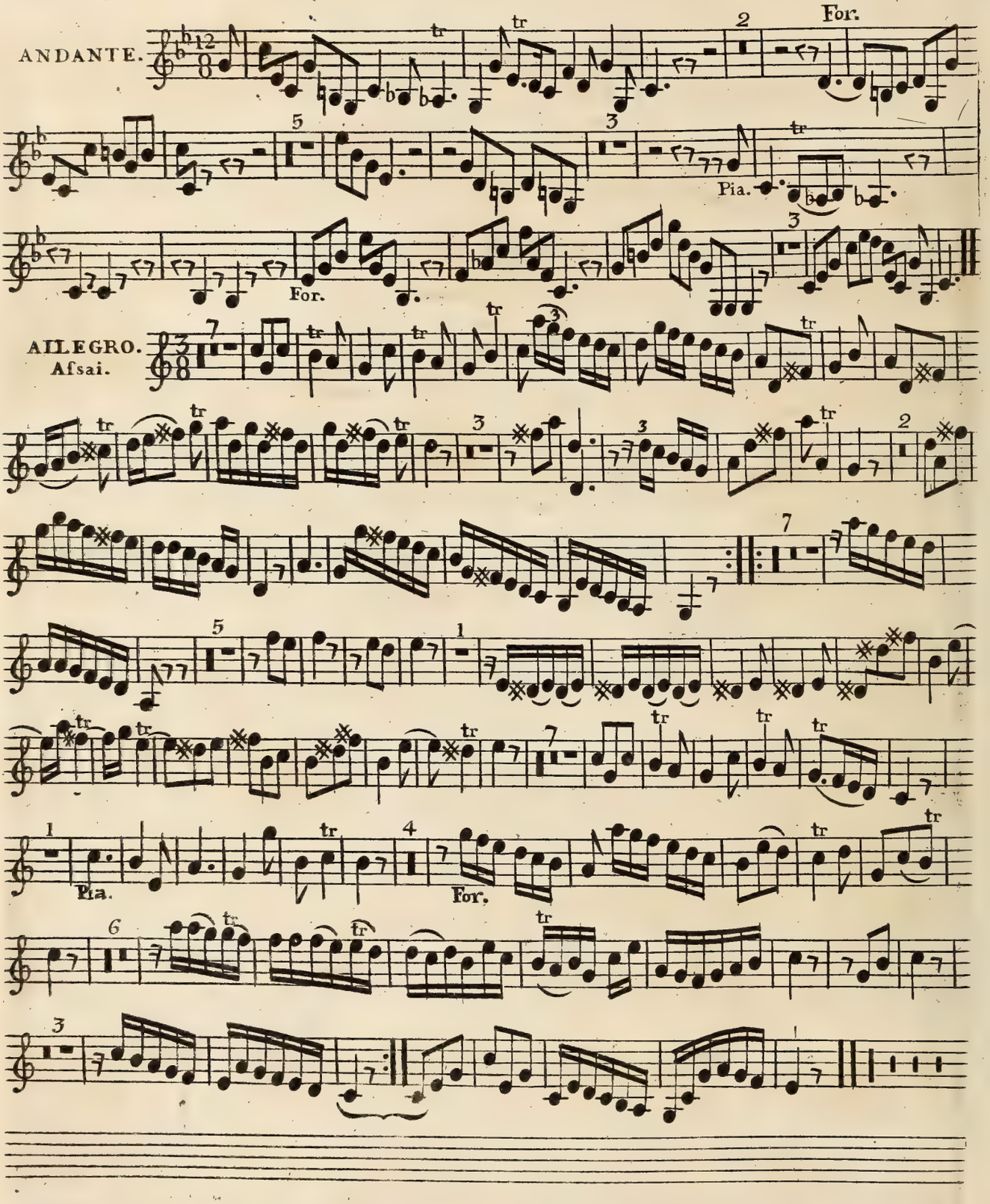

ANDANTE.
Pia.
For.
Pia.
For.
Pia.
Volti subito.

Violino Secondo Ripieno.

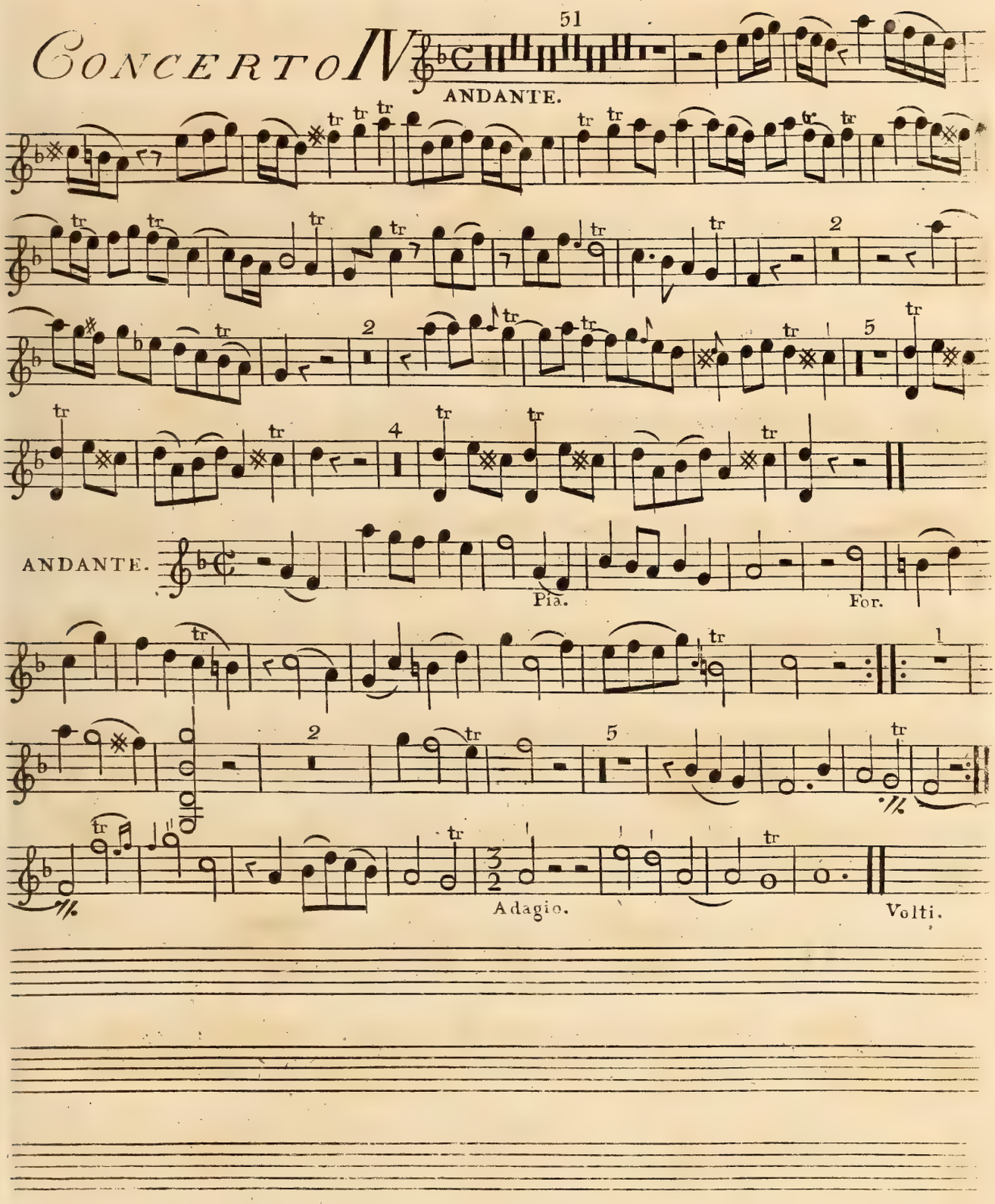



CONCERTO III
Presto.
Tempo guisto.
Volti subito.

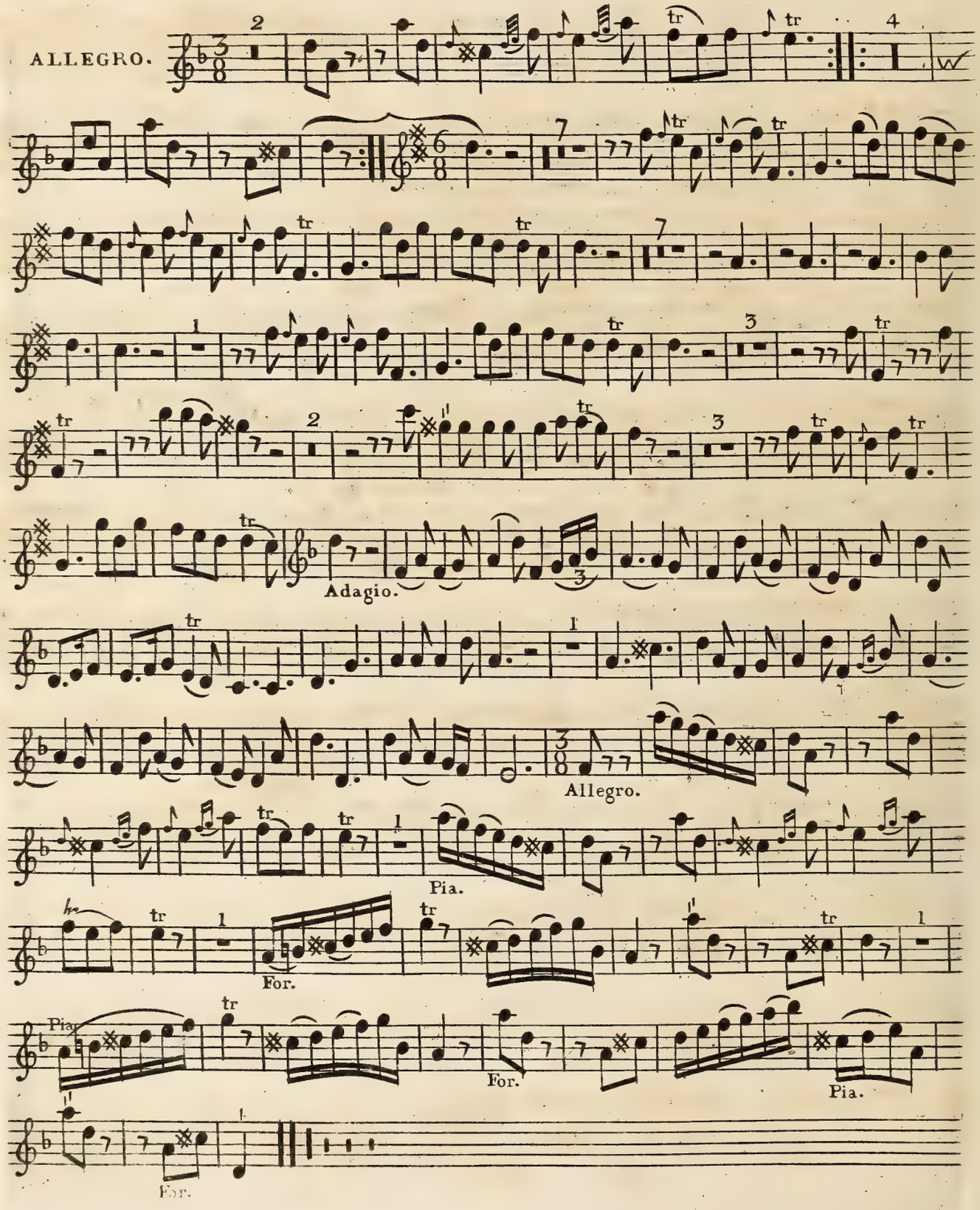
Violino Secondo Ripieno.

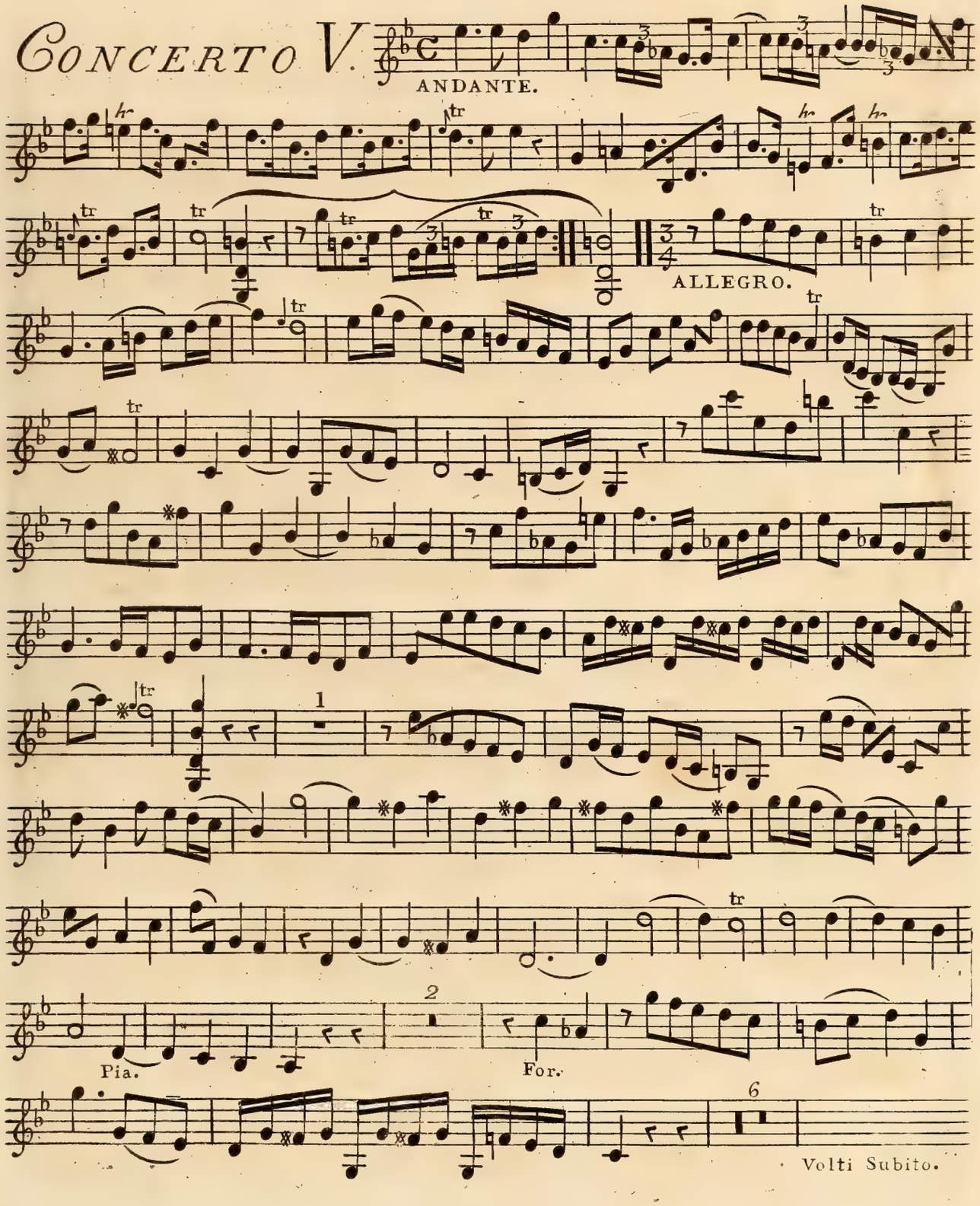


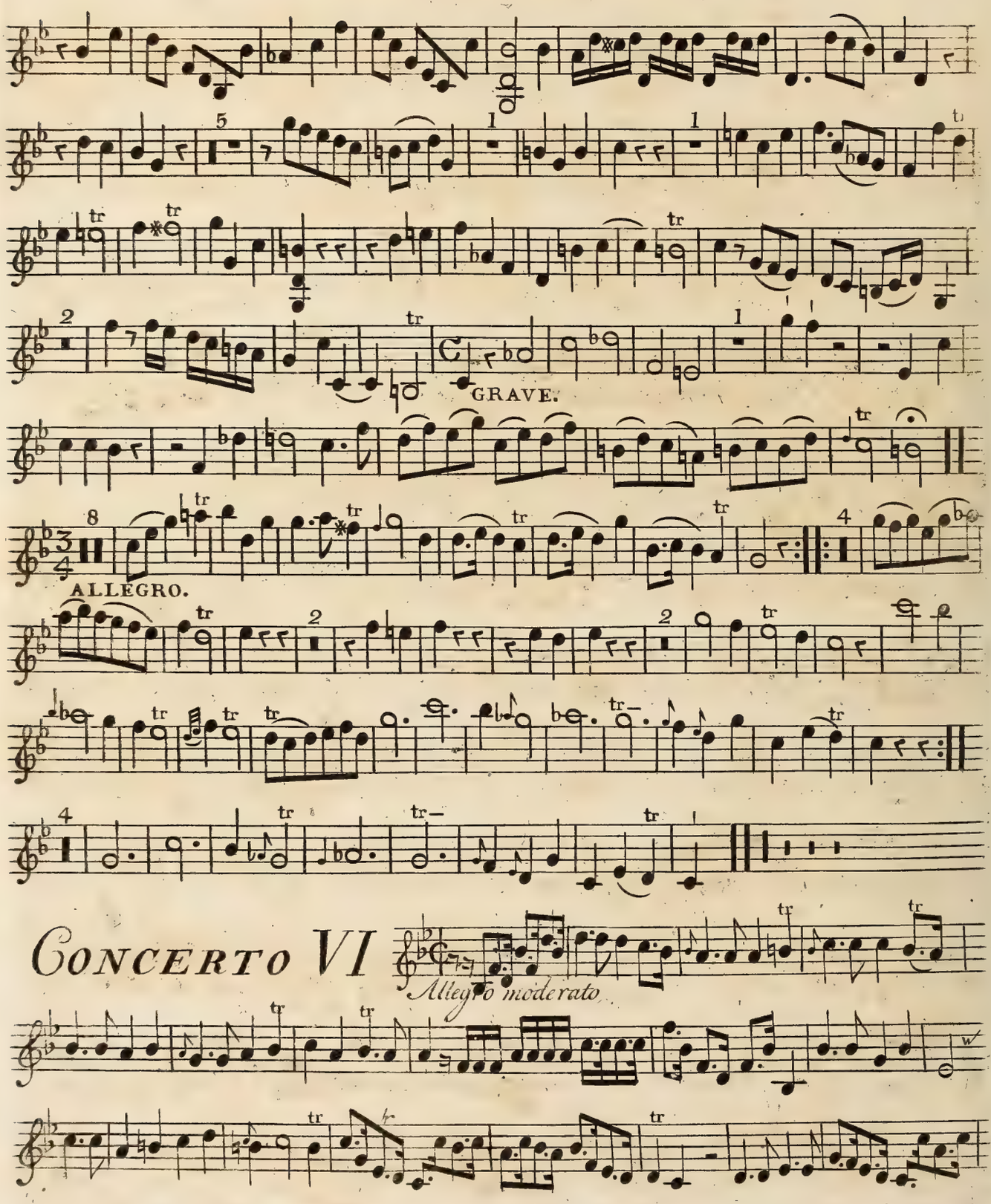
CONCERTO IV

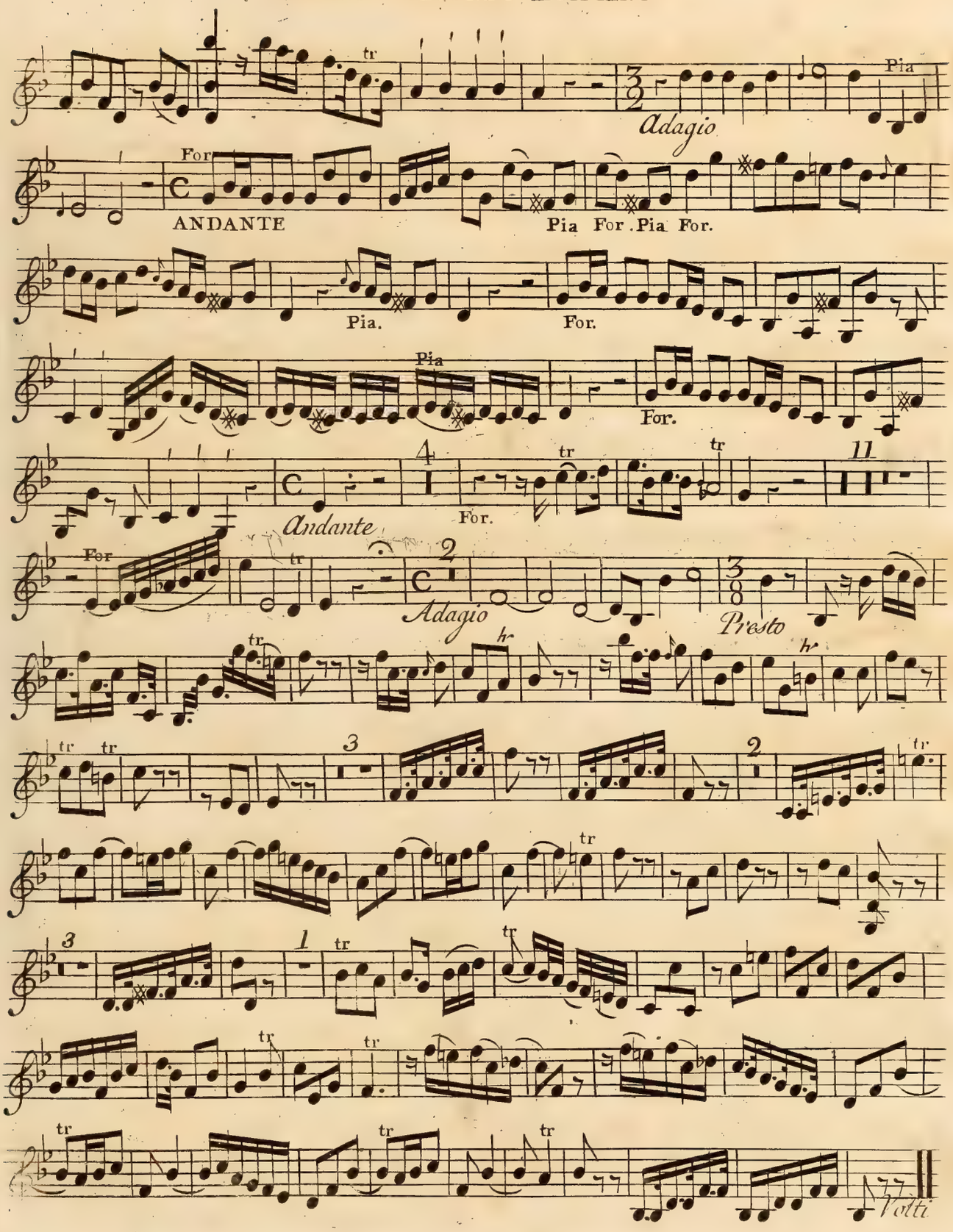


Violino Secondo Ripieno.

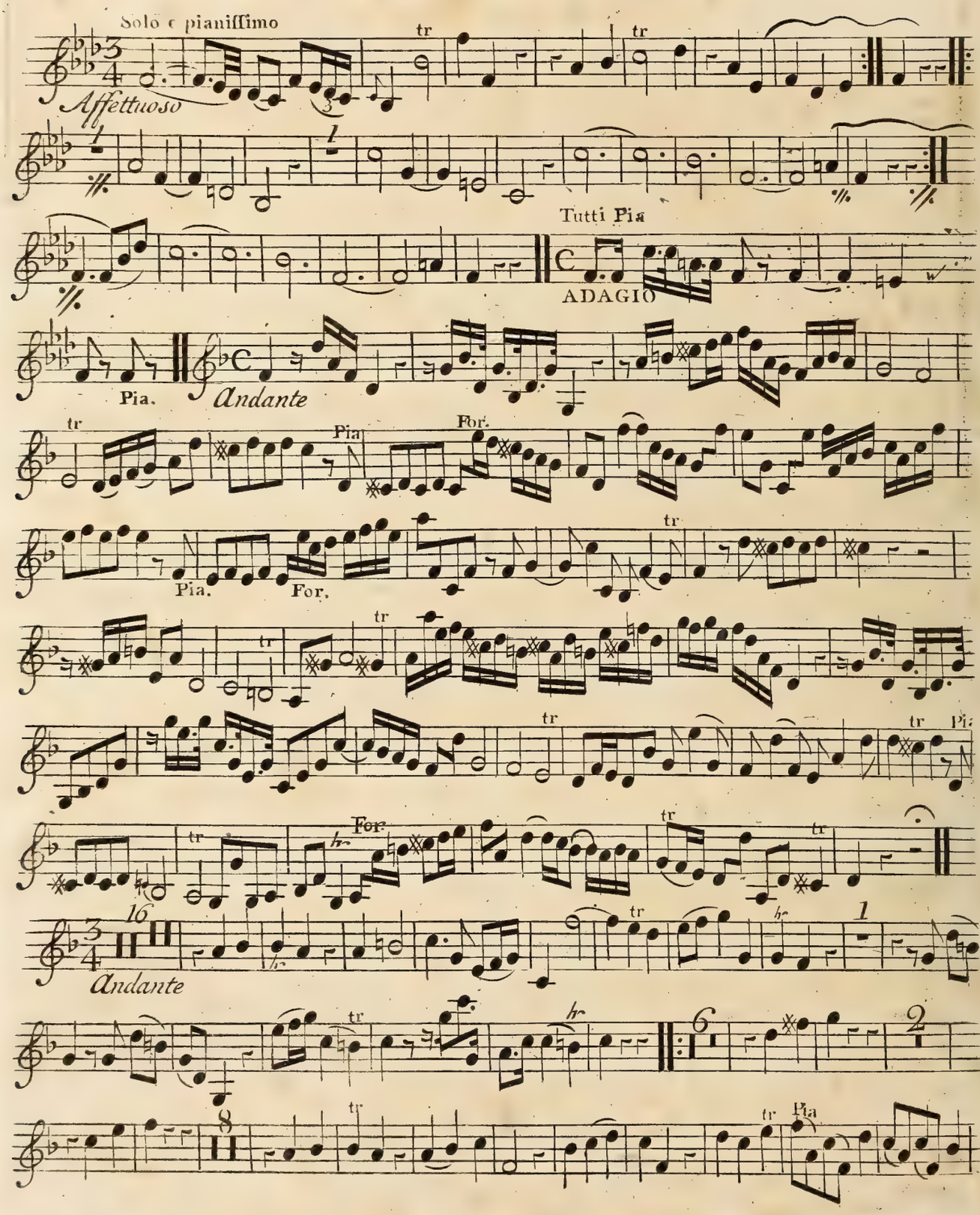


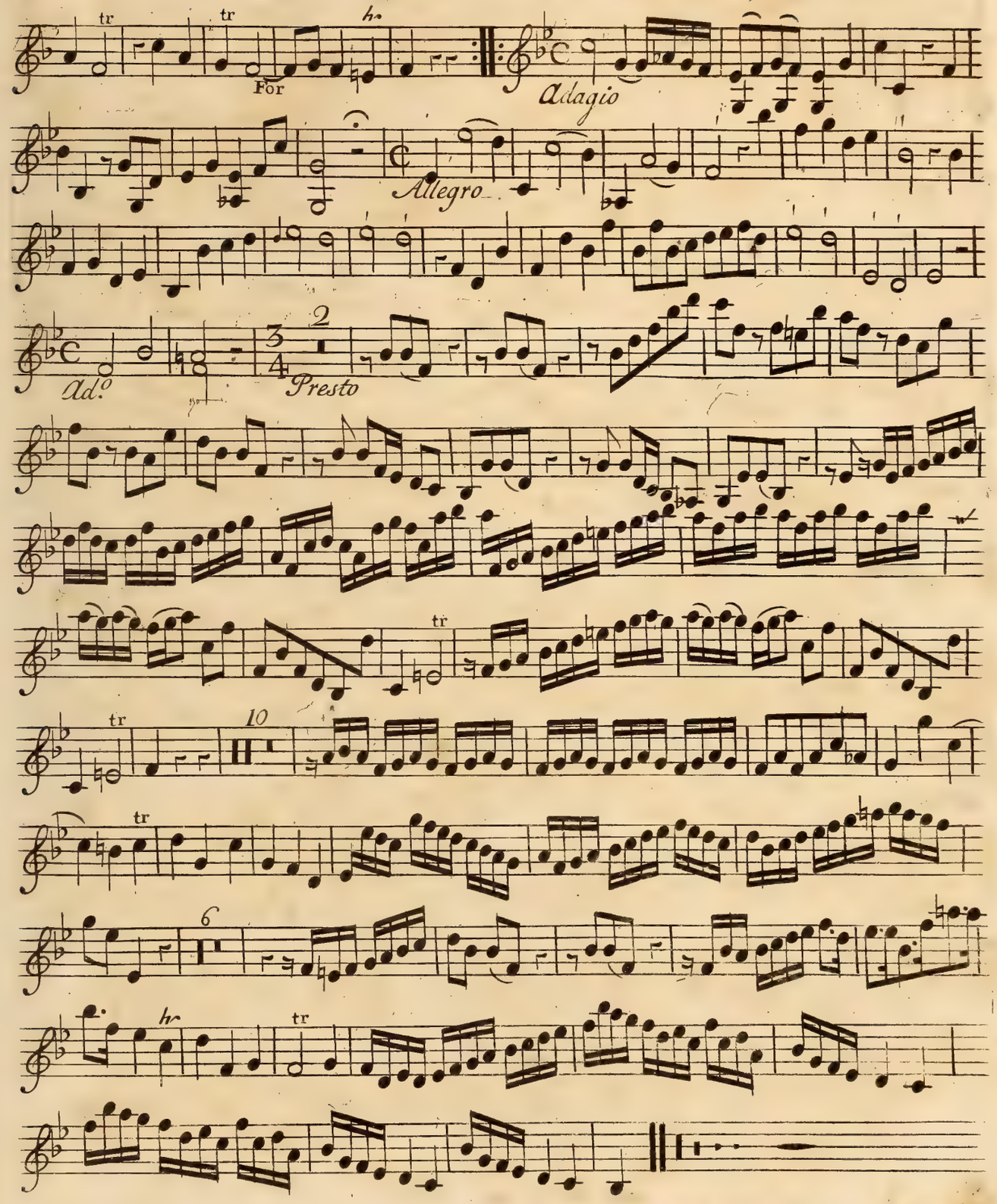

CONCERTO V.
ANDANTE.
ALLEGRO.
1
2
6
Pia.
For.
Volti Subito.


GRAVE.
ALLEGRO.
CONCERTO VI
Allegro moderato


Adagio
Pia
For
ANDANTE
Pia For. Pia For.
Pia.
For.
Pia
For.
Andante
For.
For
Adagio
Presto
Volti

Violino secondo Ripieno




tr
tr
For
Adagio
Allegro
Ad.o
Presto
tr
10
tr
6
tr

GE 11

——— Compono quæ mox depromere posſim.

HORAT. Epiſt. 1. Lib. 1.

CONCERTI GROSSI

Compoſti a 3, 4, 5, 6, 7, 8 Parti Reali, per eſſere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Baſso *di* Ripieno, *à quali vi sono anneſsi due* Flauti Traverſieri, *e* Baſsone.

da

F. Geminiani

Dedicati

alla Celebre Accademia della buona ed Antica Musica

Op.ª VII.

Stampate a ſpese dell' Autore
con Privilegio di S. M. B.

LONDRA MDCCXLVIII

To the Academy of Ancient Muſick.

GENTLEMEN,

A Dedication reſulting purely from Regard and Affection, is perhaps as much a Rarity in *England*, as in other Countries: To the Diſgrace of ARTS and SCIENCE, or at leaſt, of their Profeſſors, almoſt all Dedications from ſuch, have in all Countries alike, ariſen from the ſame Mercenary Motives.

From the Time of my firſt appearance in LONDON, to this Hour, I have enjoy'd the Happineſs of your Countenance and Favour; and ſuch has been ever my ſenſe of it, that I thought it highly deſerving my beſt Acknowledgements.

All Men are fond of Praiſe, and perhaps it is to this Paſſion, that the moſt excellent Compoſitions of ev'ry kind have been principally owing; but all Praiſe hath not the ſame Effect: That of Ignorance operates on the Underſtanding, like jarring Diſſonance upon the Ear, it ſhocks the ſenſe it was addreſs'd to pleaſe: Whereas that of Diſcernment, like good Melody and perfect Harmony, at once fills and ſatisfies the whole Mind

And here I cannot but obſerve, that as it hath been the peculiar Misfortune of the Science of MUSICK, that almoſt ev'ry Novice hath obtruded on the Publick his Crudities, which, however wretched, have nevertheleſs had their Advocates: So it ought to be the Conſolation of every Profeſſor, who is deſirous that MUSICK ſhou'd have its Standard as well as ev'ry other Science, that among You that Standard is not only held in the moſt religious Veneration, but is likely ſo to continue, as long as the Academy it ſelf ſhall laſt.

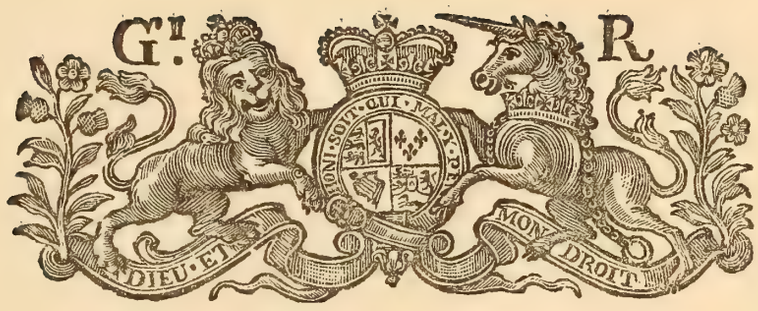
To pleaſe ſuch Judges, and ſuch only the following Peices were deſign'd; in the compoſing of which great Study and Application hath been uſed, to make them acceptable to the Public, but in particular to your Academy.

I am GENTLEMEN,

with great Reſpect

Your, moſt Humble Servant,

F. GEMINIANI.



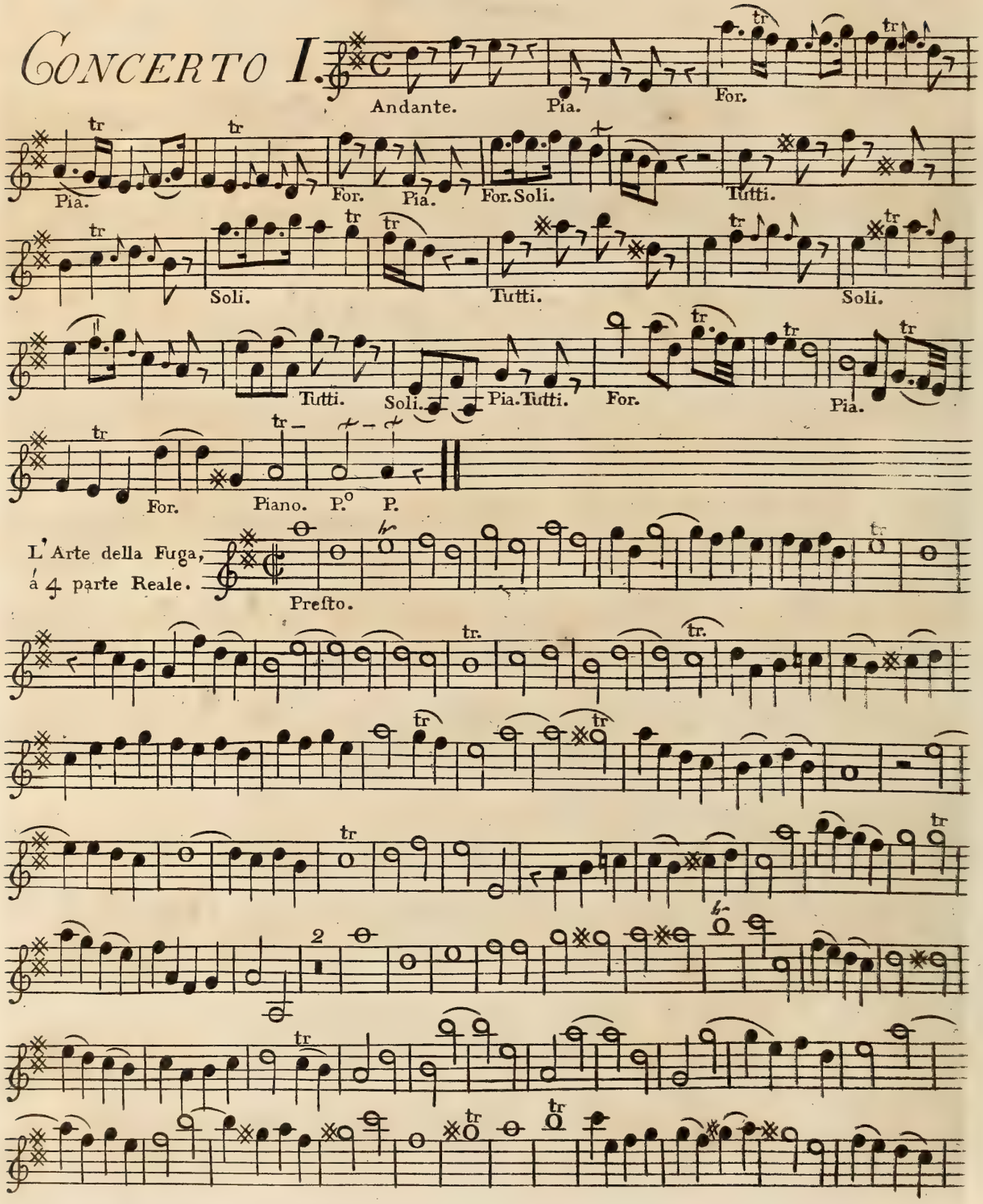
GEORGE, II^d.

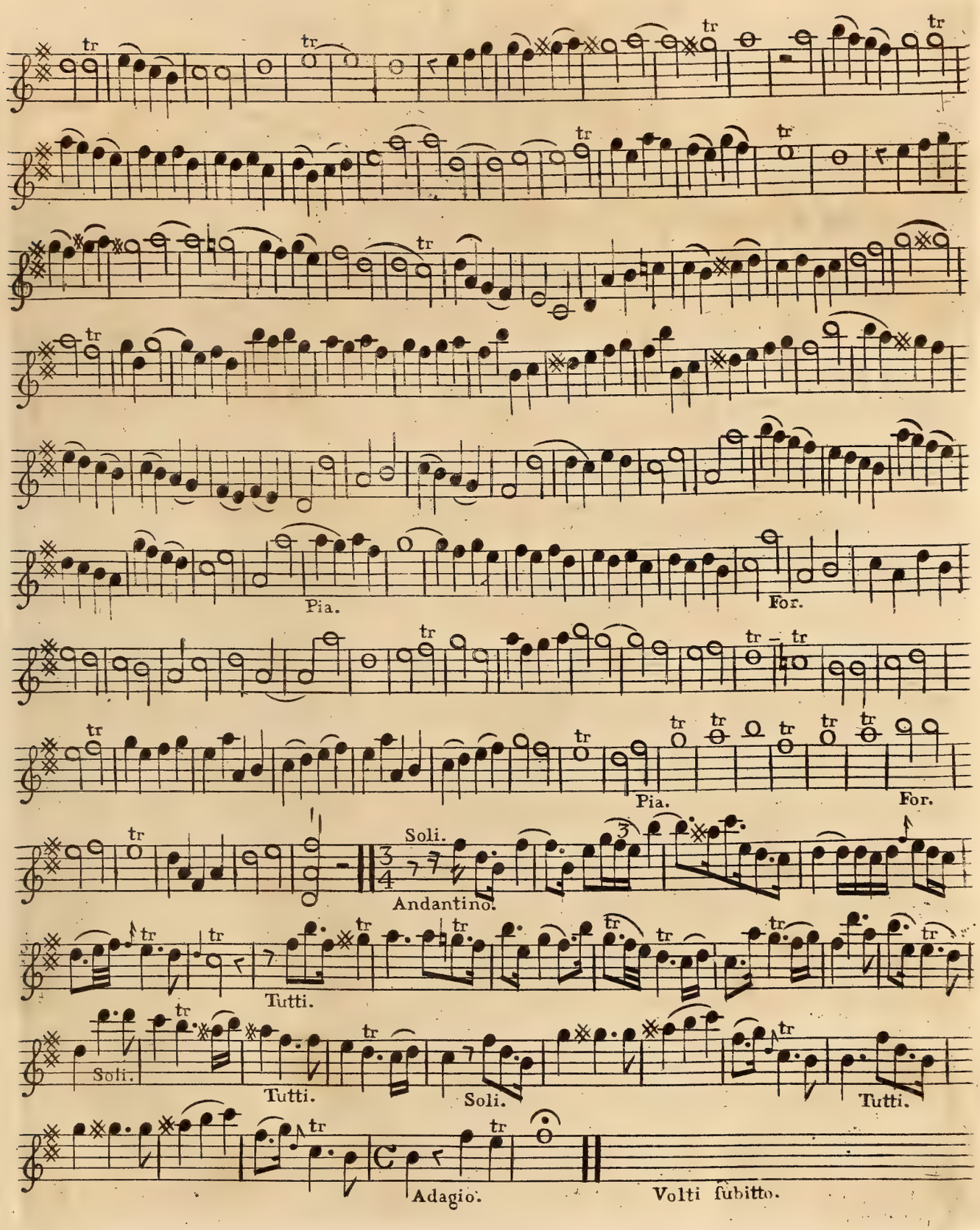
BY the Grace of GOD, King of Great BRITAIN, FRANCE and IRELAND, Defender of the Faith, &c. To all to whom theſe Preſents ſhall come Greeting: WHEREAS, *Francis Geminiani*, Gent. Hath repreſented unto Us, that he hath with great Labour and Expence, Compos'd ſeveral Works, Conſiſting of VOCAL and INSTRUMENTAL MUSICK, in Order to be Printed and Publiſhed; and hath therefore humbly beſought Us, to Grant unto him our Royal Priviledge and Licence for the Sole Printing and Publiſhing thereof; for the Term of Fourteen Years. We being willing to give all due Encouragement to Works of this Nature, are graciouſly pleaſed to condeſcend to his Requeſt. And We do therefore by theſe Preſents ſo far as may be agreeable to the Statute in that Behalf made and provided, Grant unto the ſaid *Francis Geminiani* his Executors, Adminiſtrators and Aſſigns, our Licence for the Sole Printing and Publiſhing the ſaid Work, for the Term of Fourteen Years, to be computed from the Date hereof; ſtrictly forbidding all our Subjects within our Kingdoms and Dominions to reprint or abridge the ſame, either in the Like or any other Volume or Volumes whatſoever; or to import, buy, vend, alter or diſtribute any Copies thereof reprinted beyond the Seas, during the aforeſaid Term of Fourteen Years, without the Conſent or Aprobation of the ſaid *Francis Geminiani*, his Heirs, Executors and Aſſigns, under their Hands and Seals, firſt had and obtained, as they will anſwer the Contrary thereof at their Perils: Likewiſe the Commiſſioners and other Officers of the Cuſtoms the Maſter, Warden and Company of Stationers are to take Notice, That due Obedience may be rendered to our Pleaſure herein declared. Given at our Court at *Kenſington*, the 29th Day of *July*, 1739. in the Thirteenth Year of our Reign.

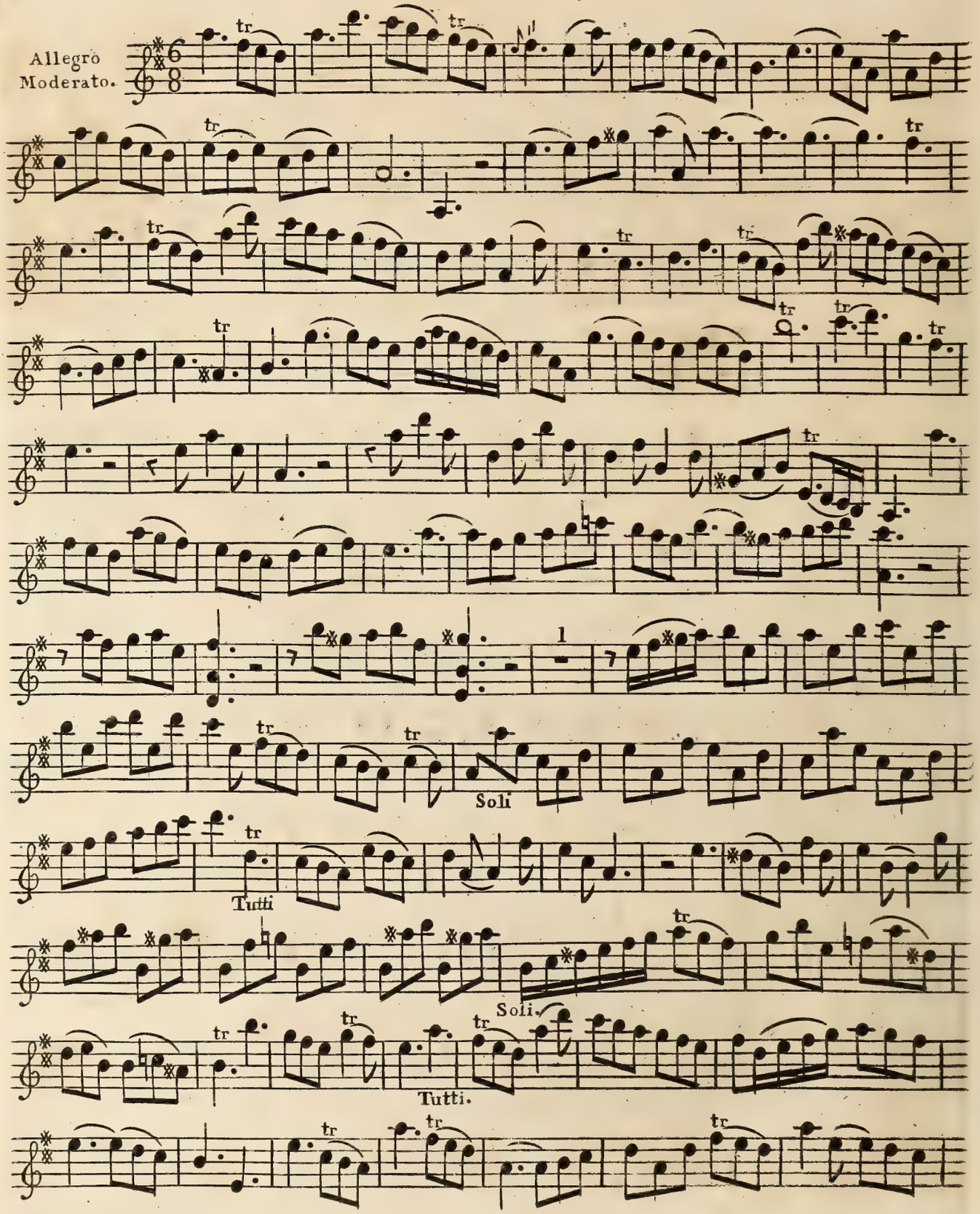
By His Majeſty's Command,

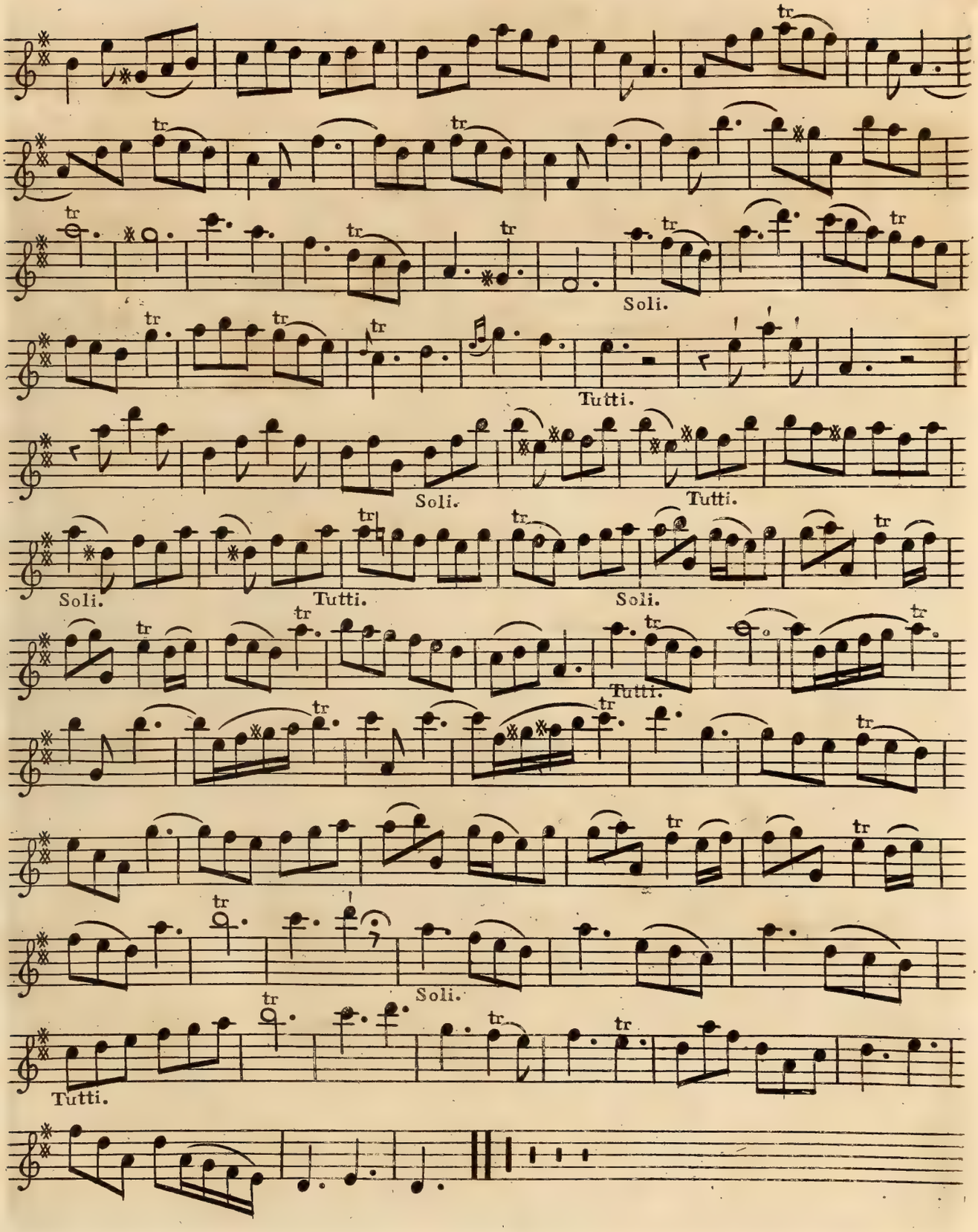
Holles Newcaſtle.

CONCERTO I.

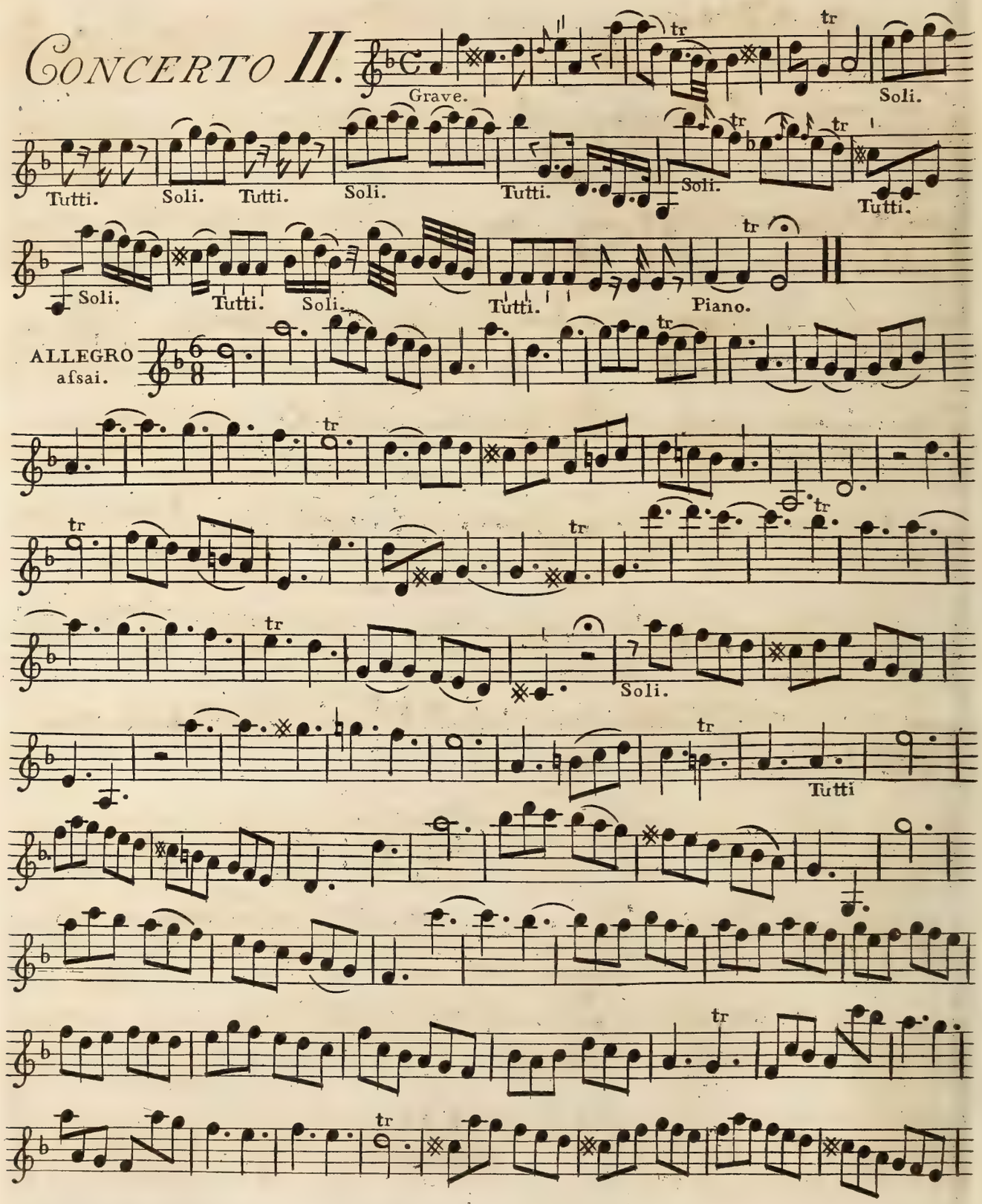

Andante.
Pia.
For.
Pia.
For. Pia.
For. Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Pia. Tutti.
For.
Pia.
For.
Piano.
P.°
P.
L'Arte della Fuga,
á 4 parte Reale.
Presto.
tr.
2

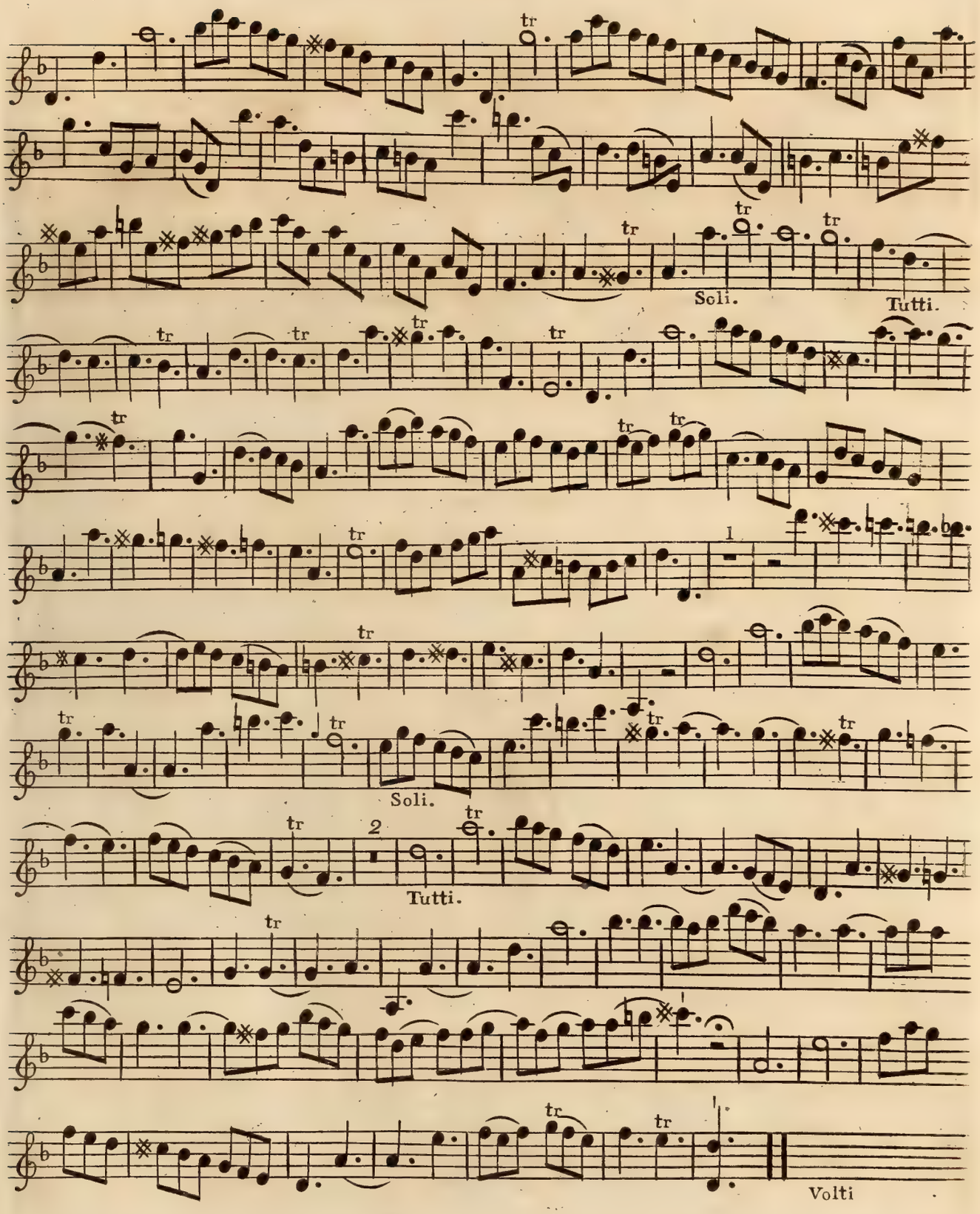

Pia.
For.
Pia.
For.
Soli.
Andantino.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.
Volti subitto.

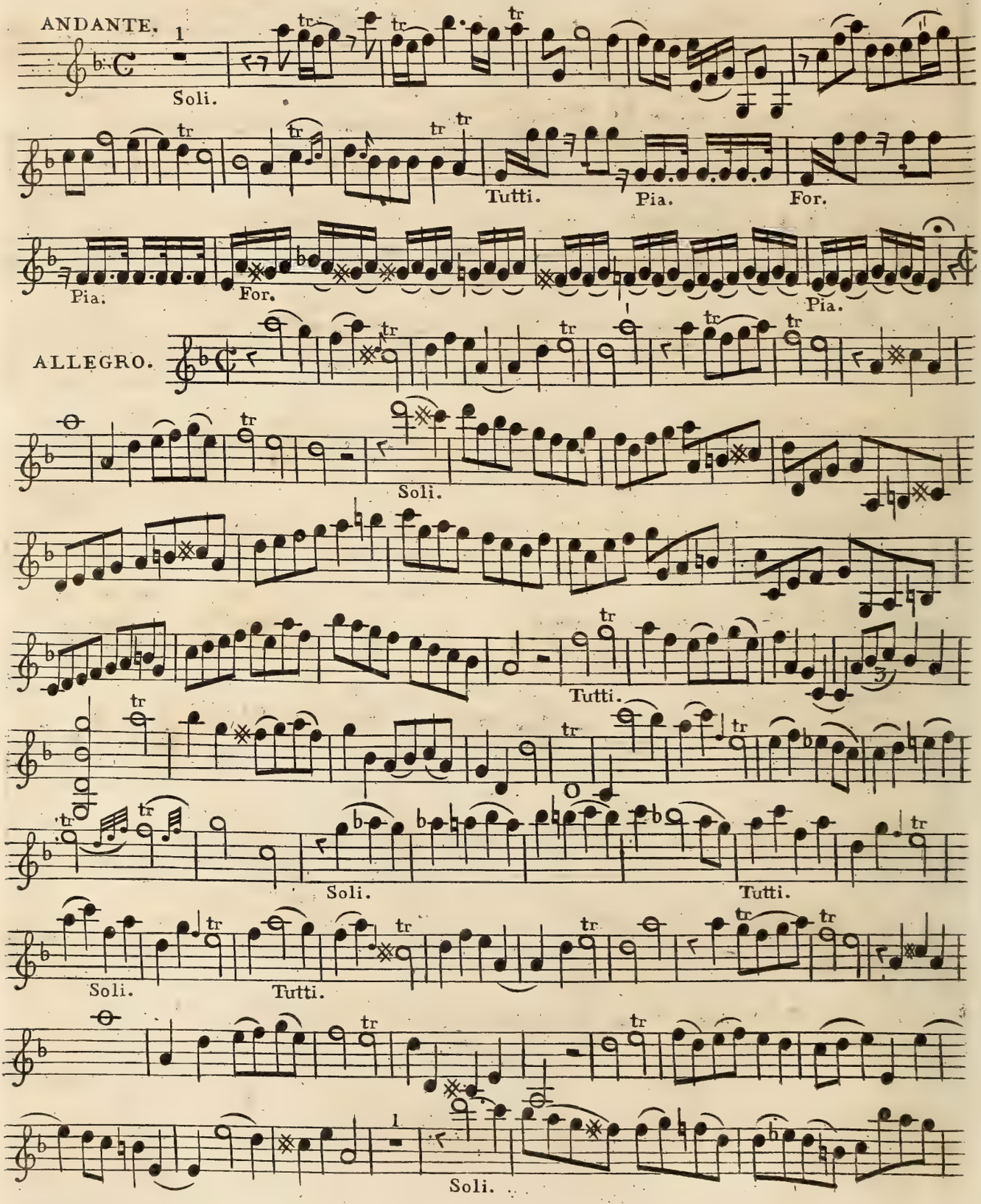

Allegro
Moderato.
Soli
Tutti
Soli.
Tutti.

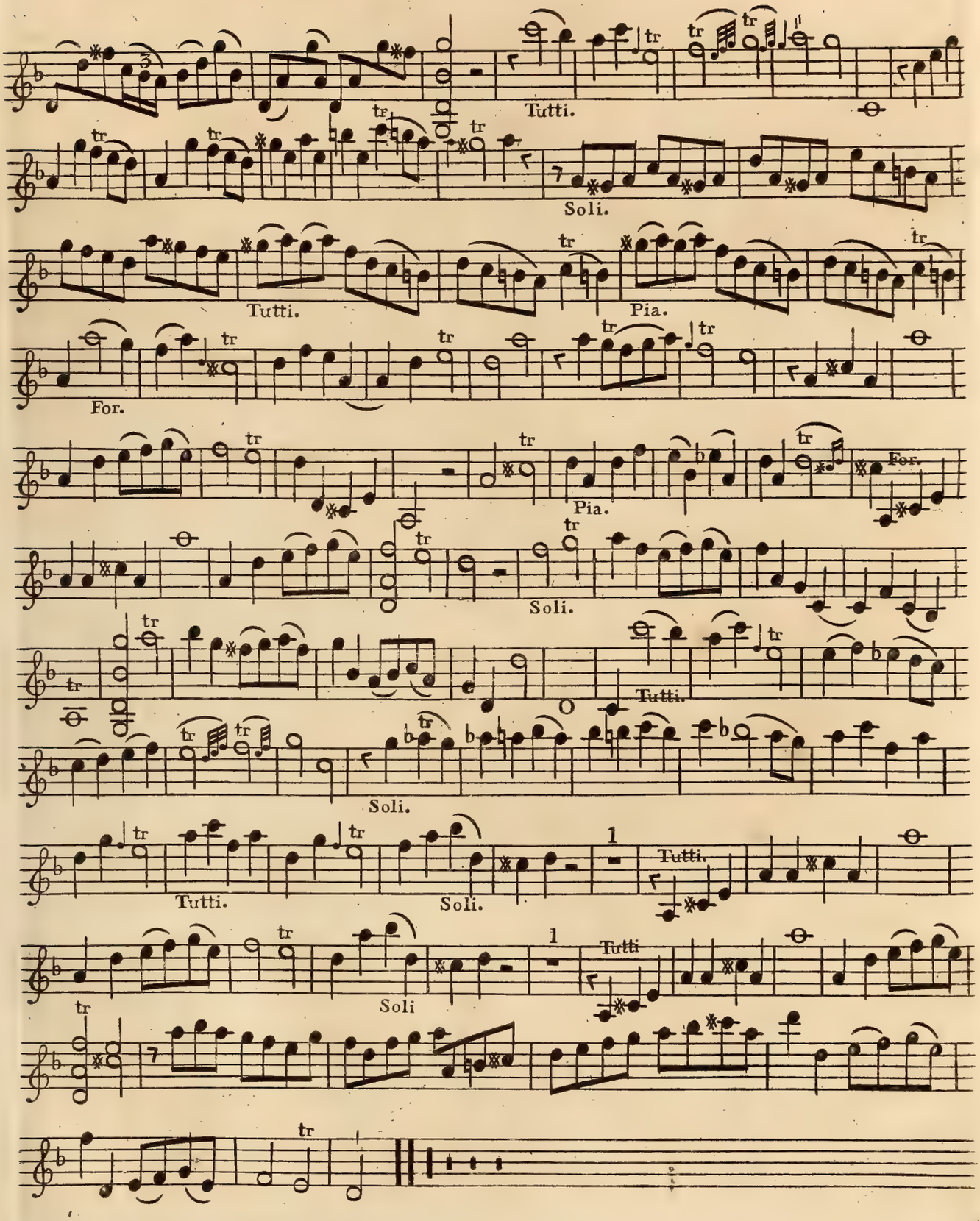

Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

CONCERTO II.


Grave.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Tutti.
Piano.
ALLEGRO
assai.
Soli.
Tutti


Soli.
Tutti.
Soli.
Tutti.
Volti


ANDANTE.
Soli.
Tutti.
Pia.
For.
Pia.
For.
Pia.
ALLEGRO.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.

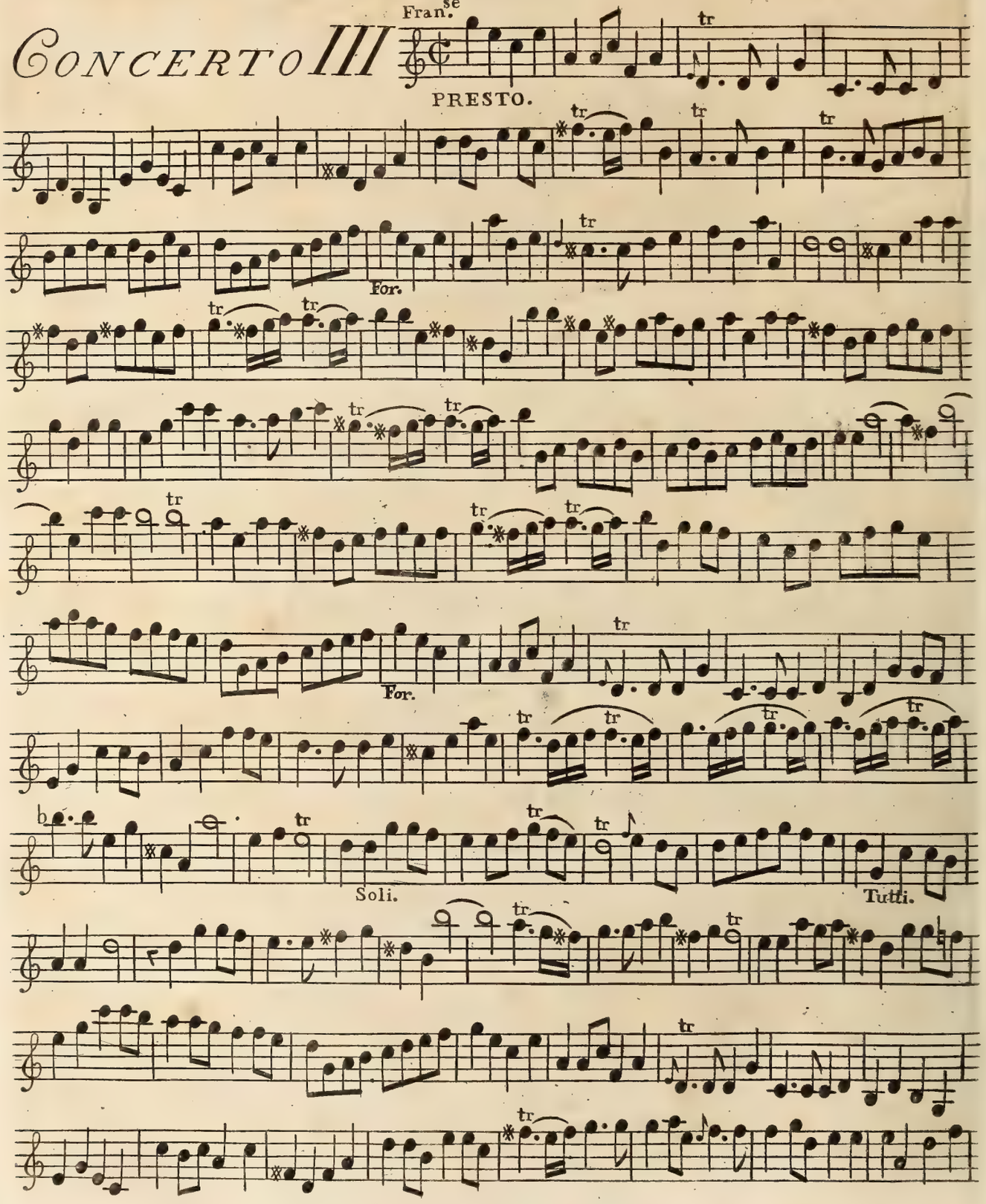

Tutti.
Soli.
Tutti.
Pia.
For.
Pia.
For.
Soli.
Tutti.
Soli.
Tutti.
Soli.
1
Tutti.
Soli
1
Tutti

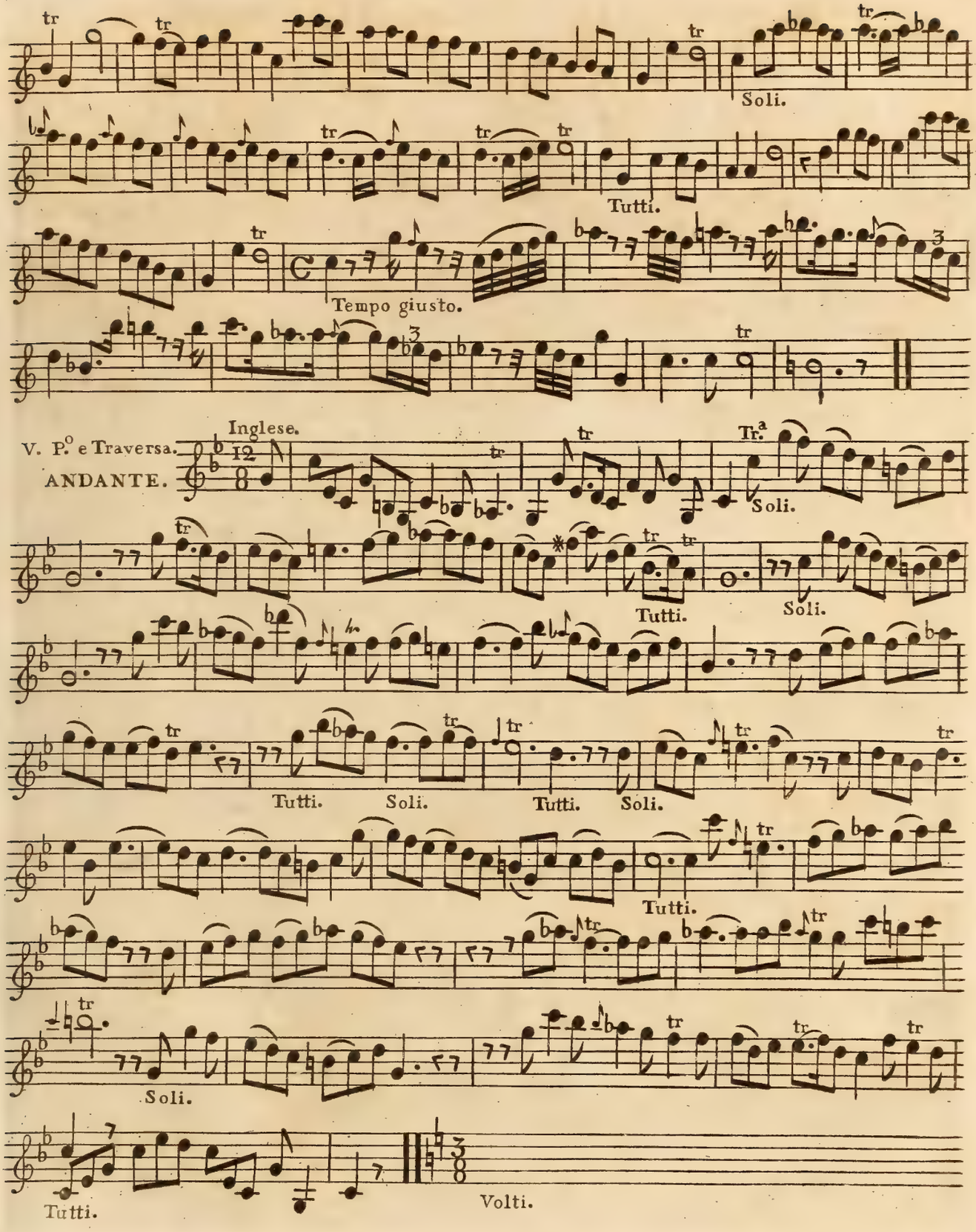
Il Seguente, e Composte di tre stili diferenti, Fran^se, Inglese, e Italiano.

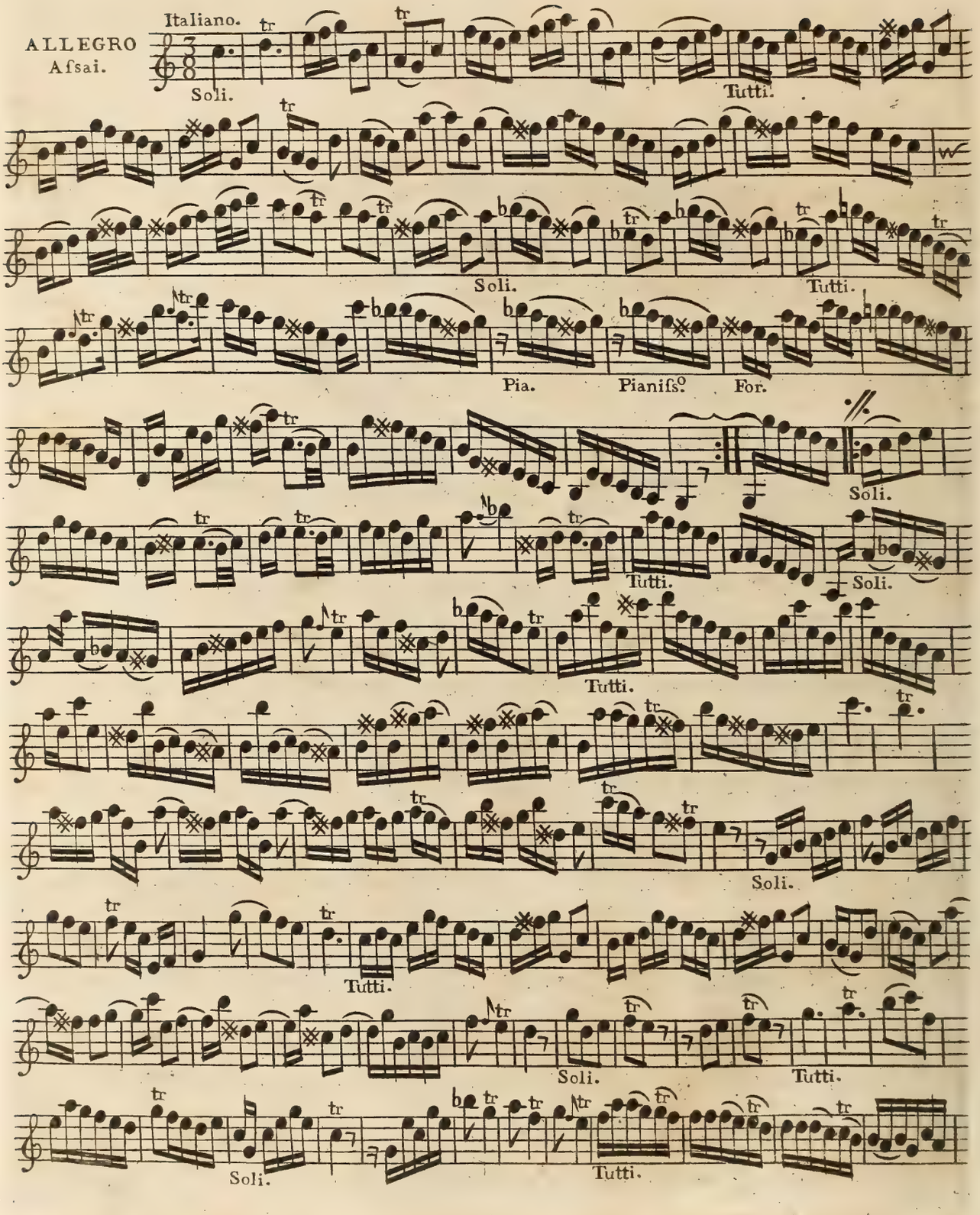
CONCERTO III

Fran.^se

PRESTO.

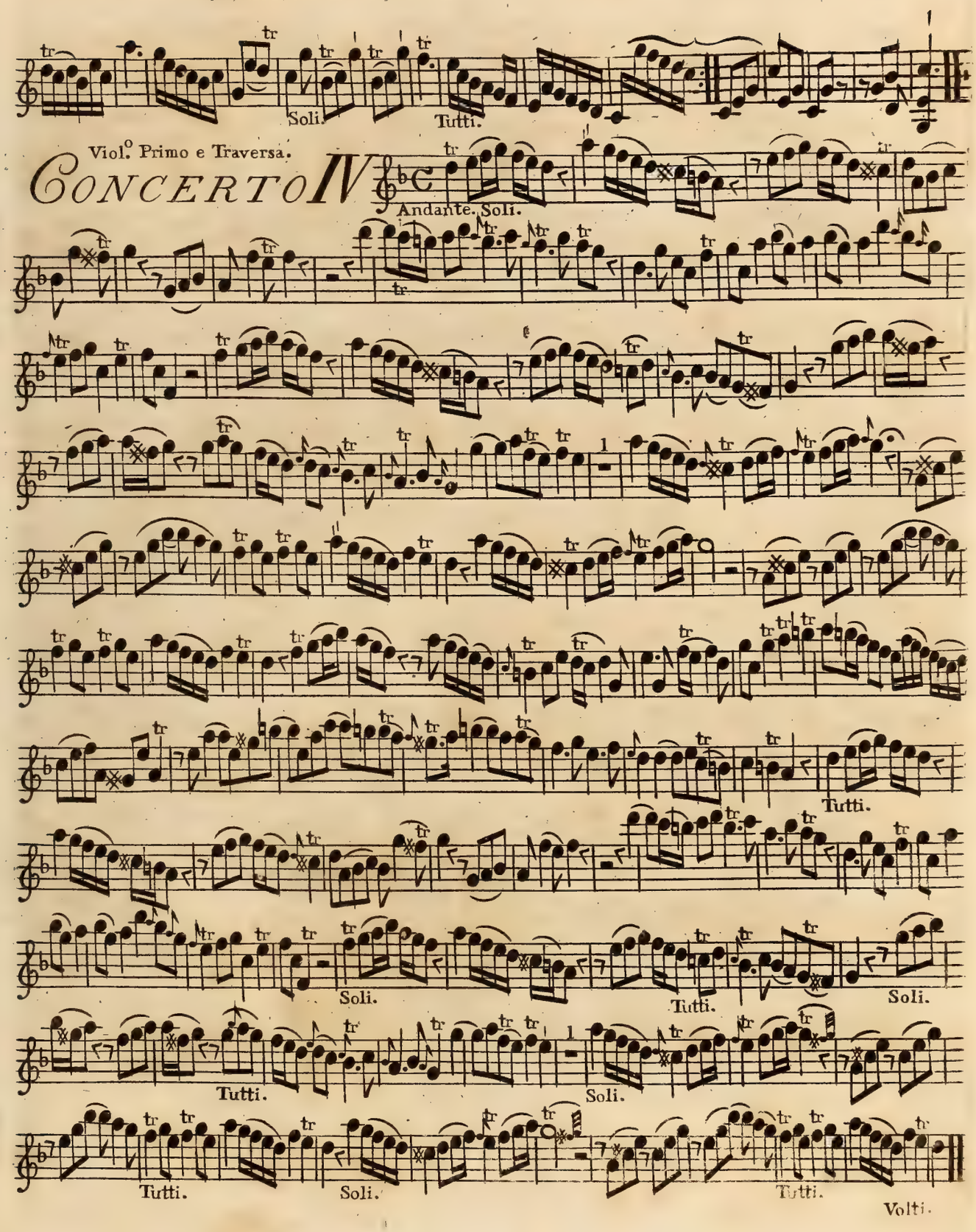


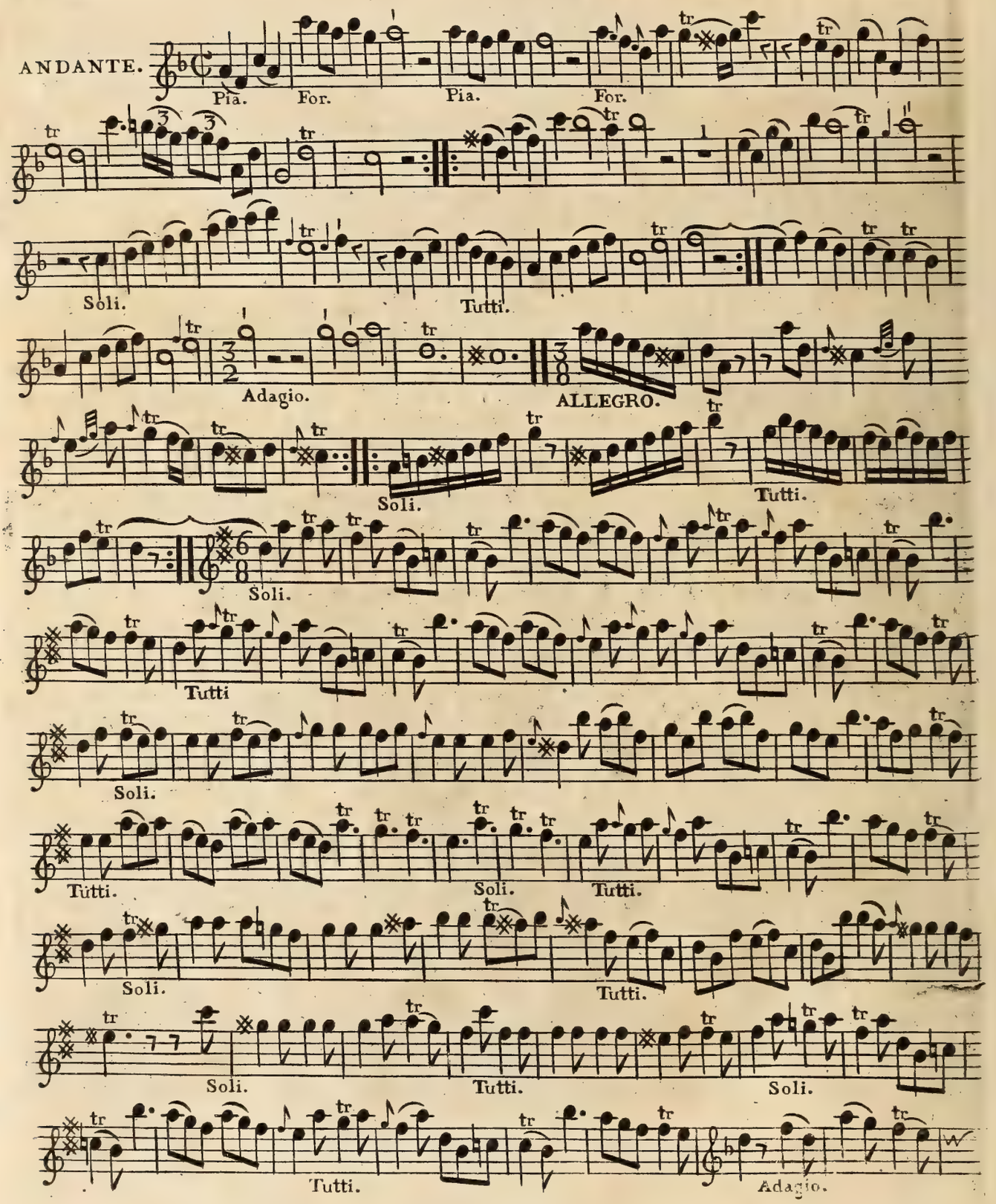

Soli.
Tutti.
Tempo giusto.
Inglese.
V. P.o e Traversa.
ANDANTE.
Tr.a
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Volti.

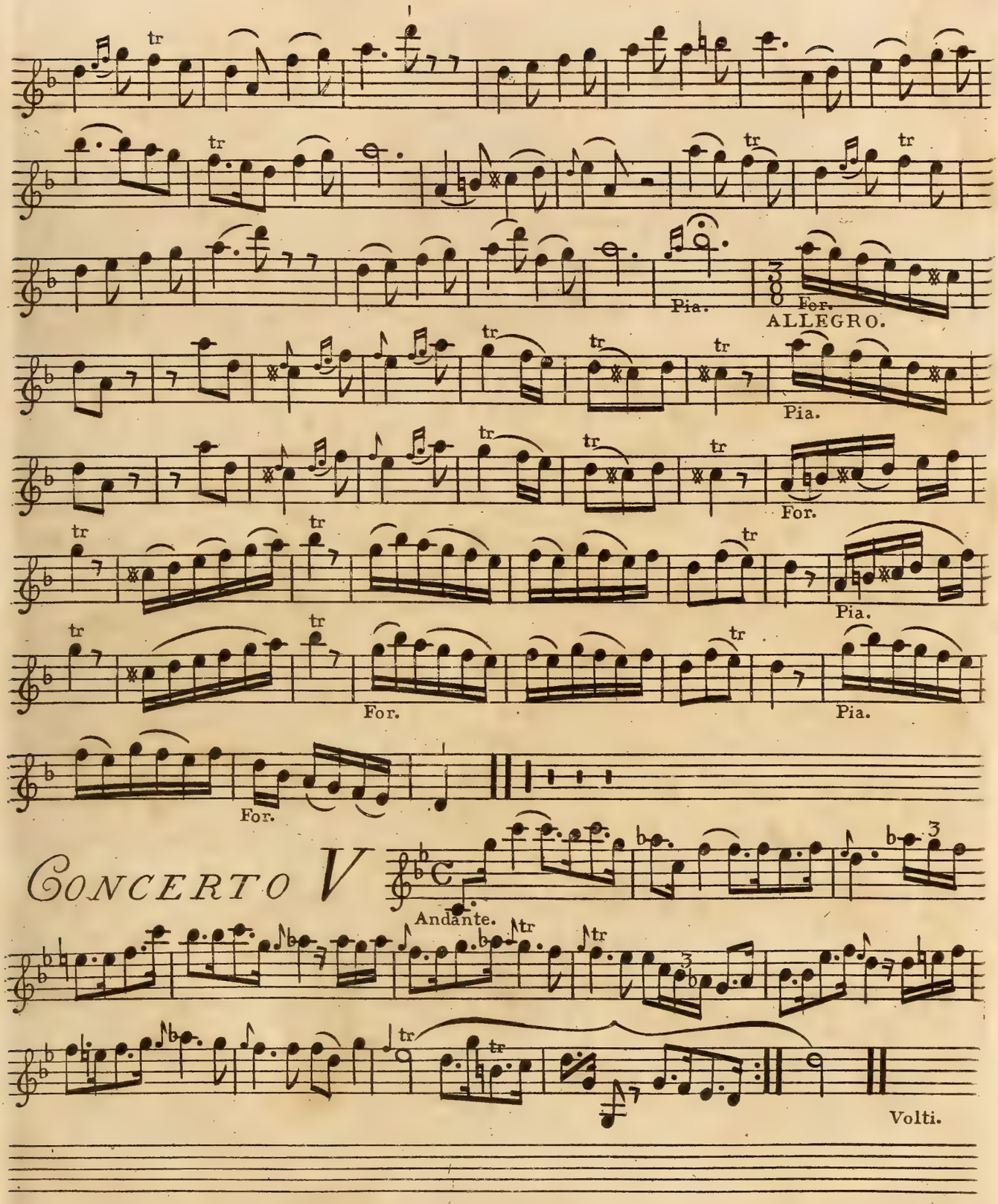

Italiano.
ALLEGRO
Afsai.
Soli.
Tutti.
Soli.
Tutti.
Pia.
Pianiſs.o
For.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

Viol.° Primo e Traversa.

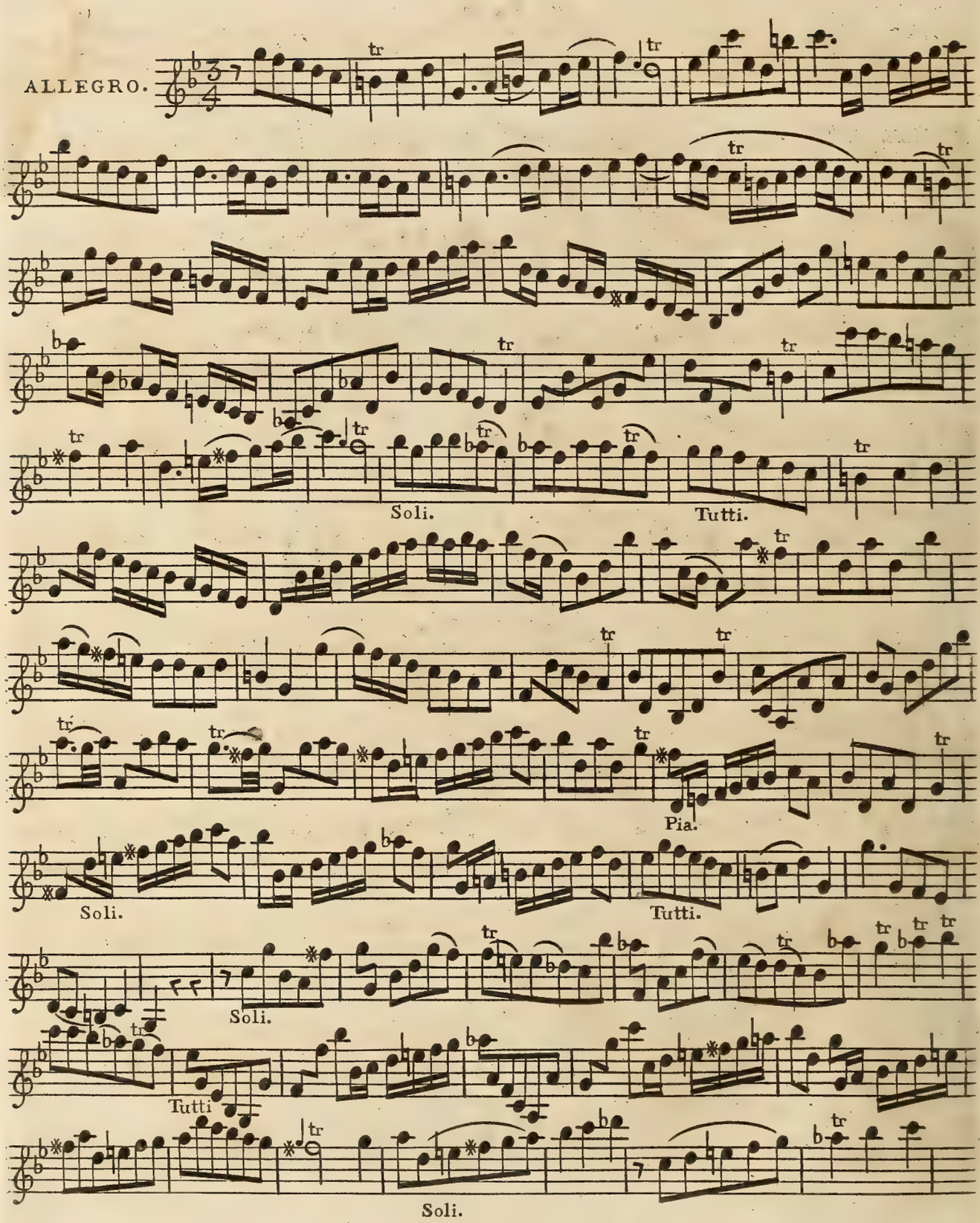
CONCERTO IV

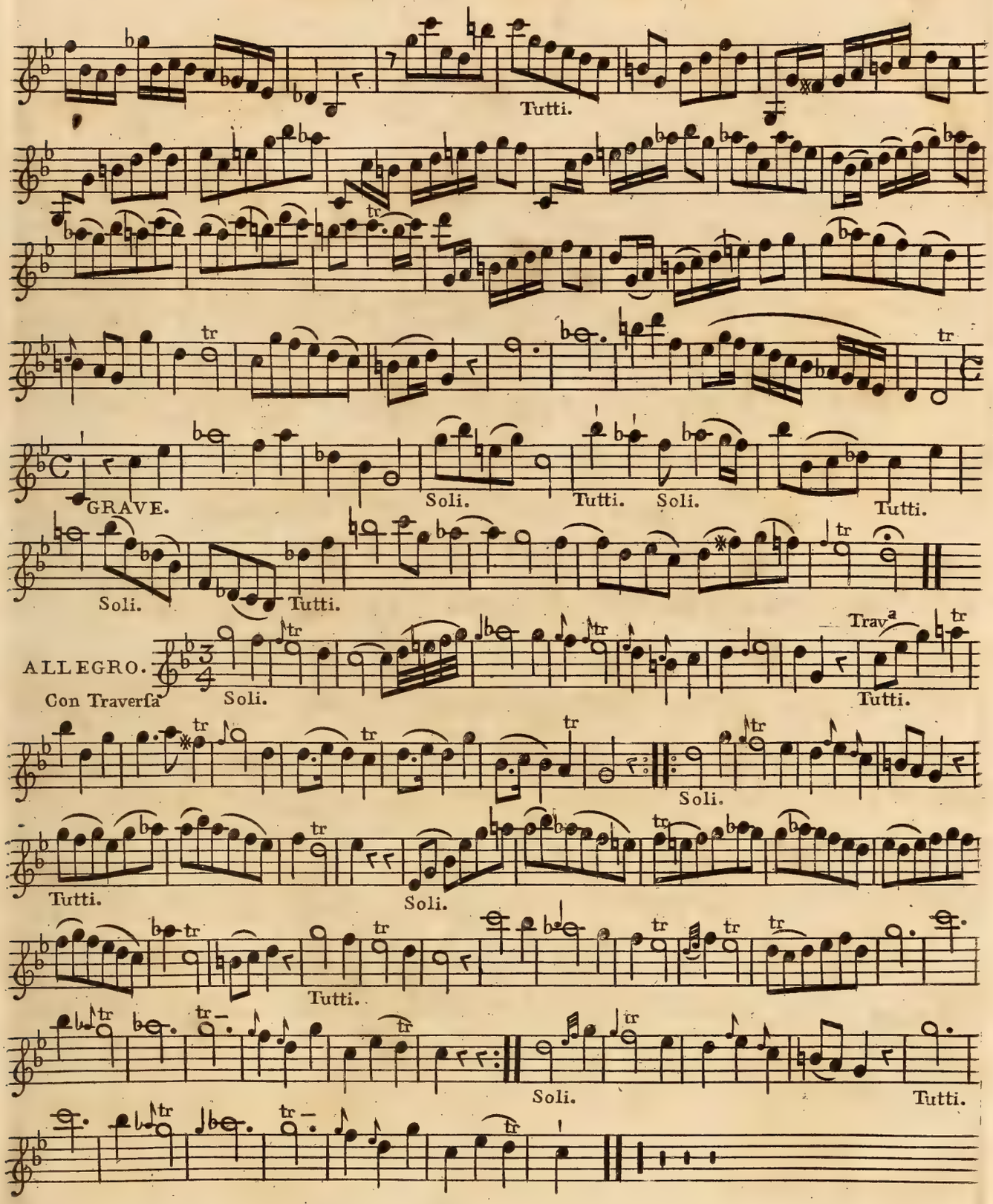



ANDANTE.
Pia.
For.
Pia.
For.
Soli.
Tutti.
Adagio.
ALLEGRO.
Soli.
Tutti.
Soli.
Tutti
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.


Pia.
For.
ALLEGRO.
Pia.
For.
Pia.
For.
Pia.
For.
CONCERTO V
Andante.
Volti.

Violino Primo Concertino.




Tutti.
GRAVE.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
ALLEGRO.
Con Traversa
Soli.
Trav.a
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

CONCERTO VII

à 5, 6, 7, 8 Parti reali

All.o moderato

ADAGIO

Pia.

For.

ANDANTE

Pia. For. Pia. For.

Pia For.

Pia For

Soli

ANDANTE

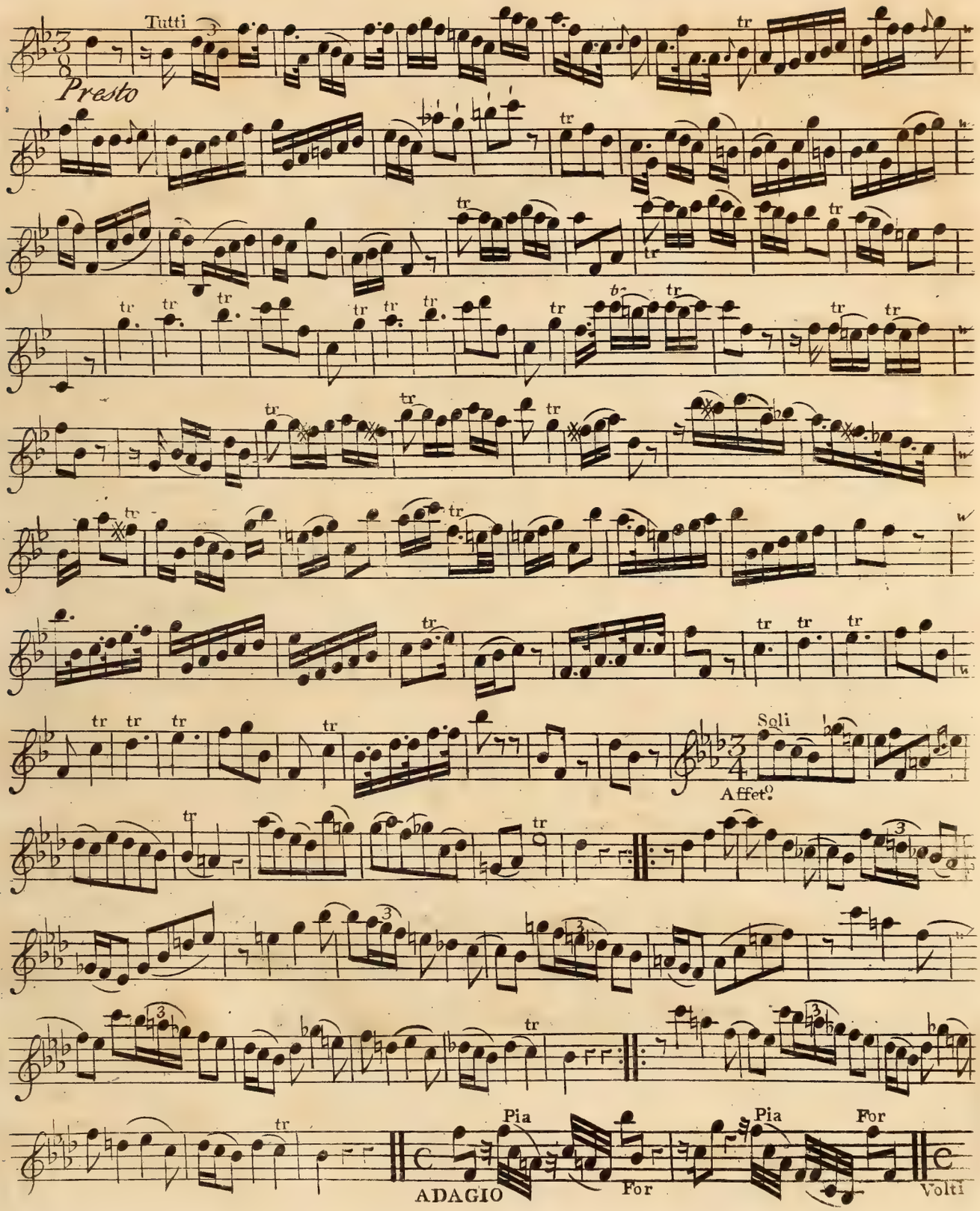
Tutti

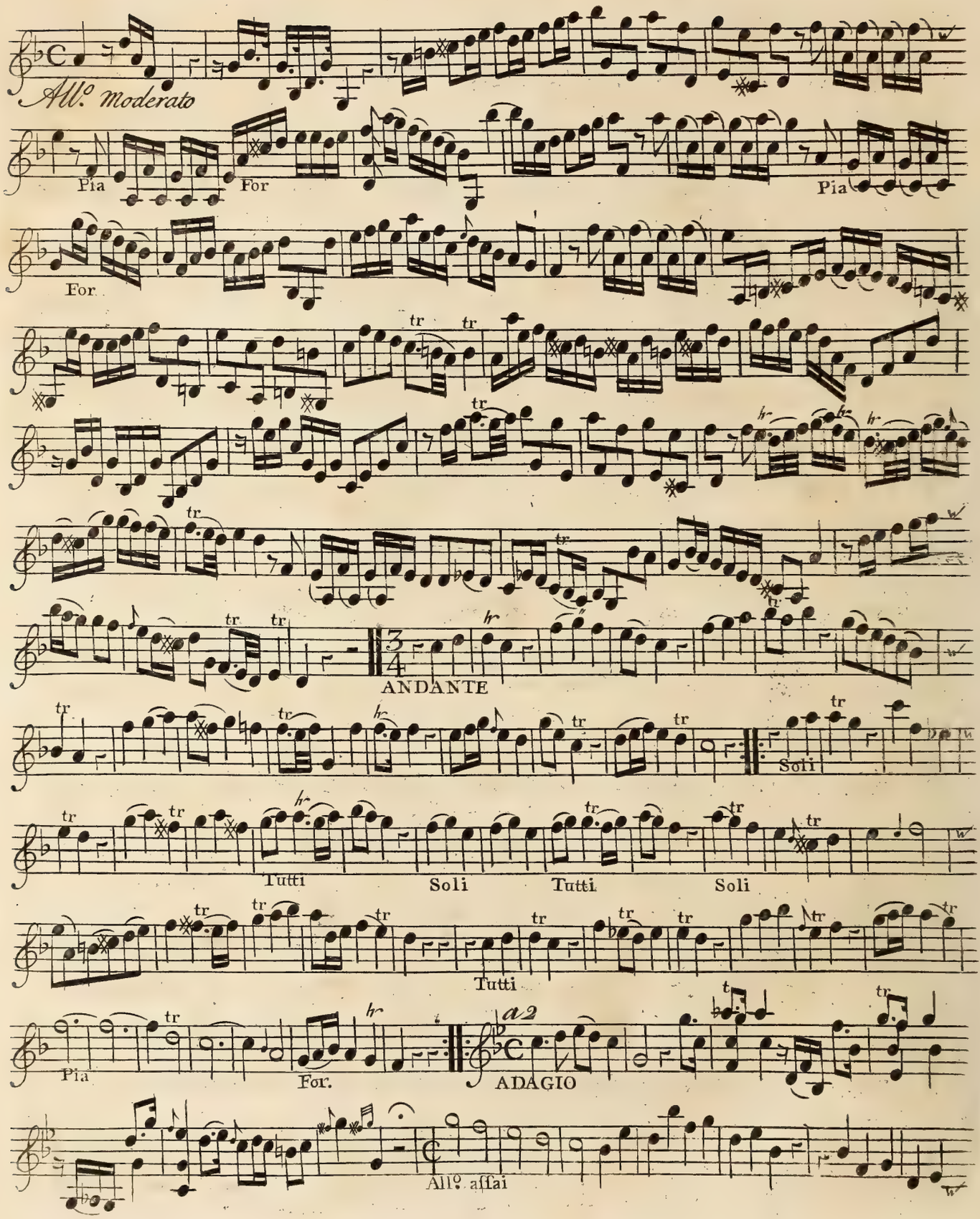
Soli

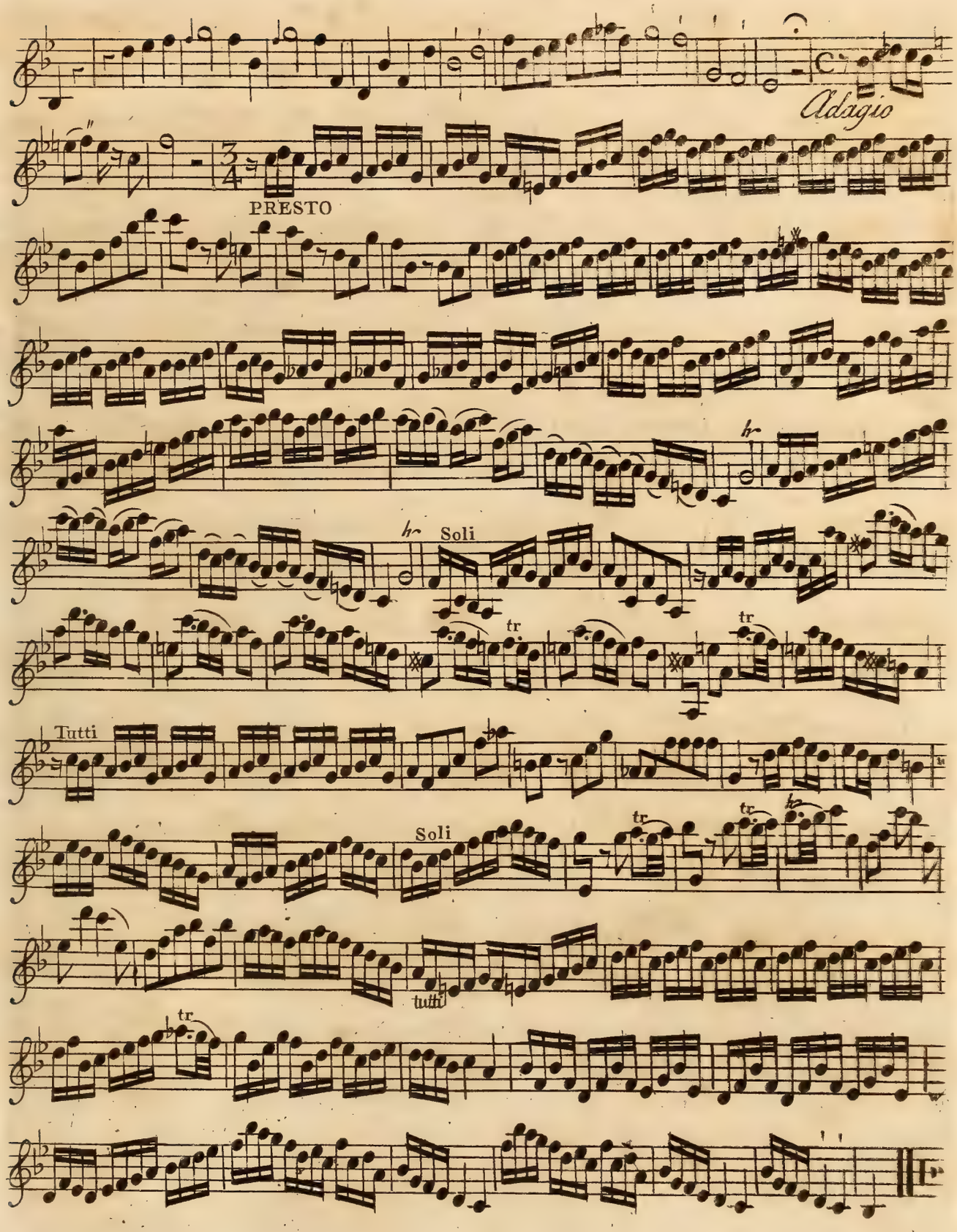
Tutti

GRAVE

Solo


Tutti
Presto
Soli
Affet.o
ADAGIO
Pia
For
Pia
For
Volti


All.o Moderato
Pia
For
Pia
For
ANDANTE
Soli
Tutti
Soli
Tutti
Soli
Tutti
Pia
For.
a2
ADAGIO
All.o assai


Adagio
PRESTO
Soli
tr
Tutti
Soli
tutti
tr

GE 11

CONCERTI GROSSI

Composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Basso *di* Ripieno, *à quali vi sono annessi due* Flauti Traversieri, *e* Bassone.

da

F. Geminiani

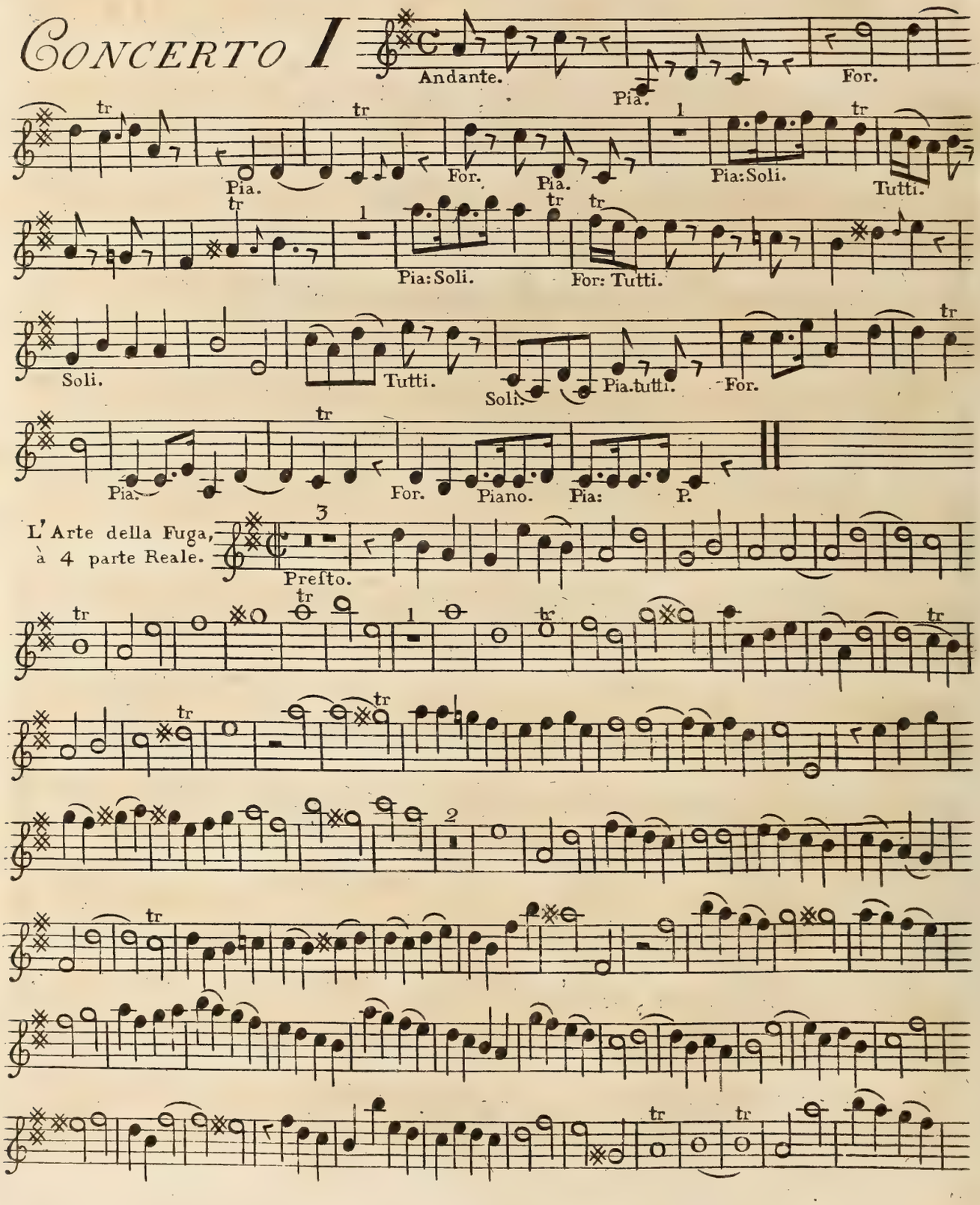
Dedicati
alla Celebre Accademia della buona ed Antica Musica

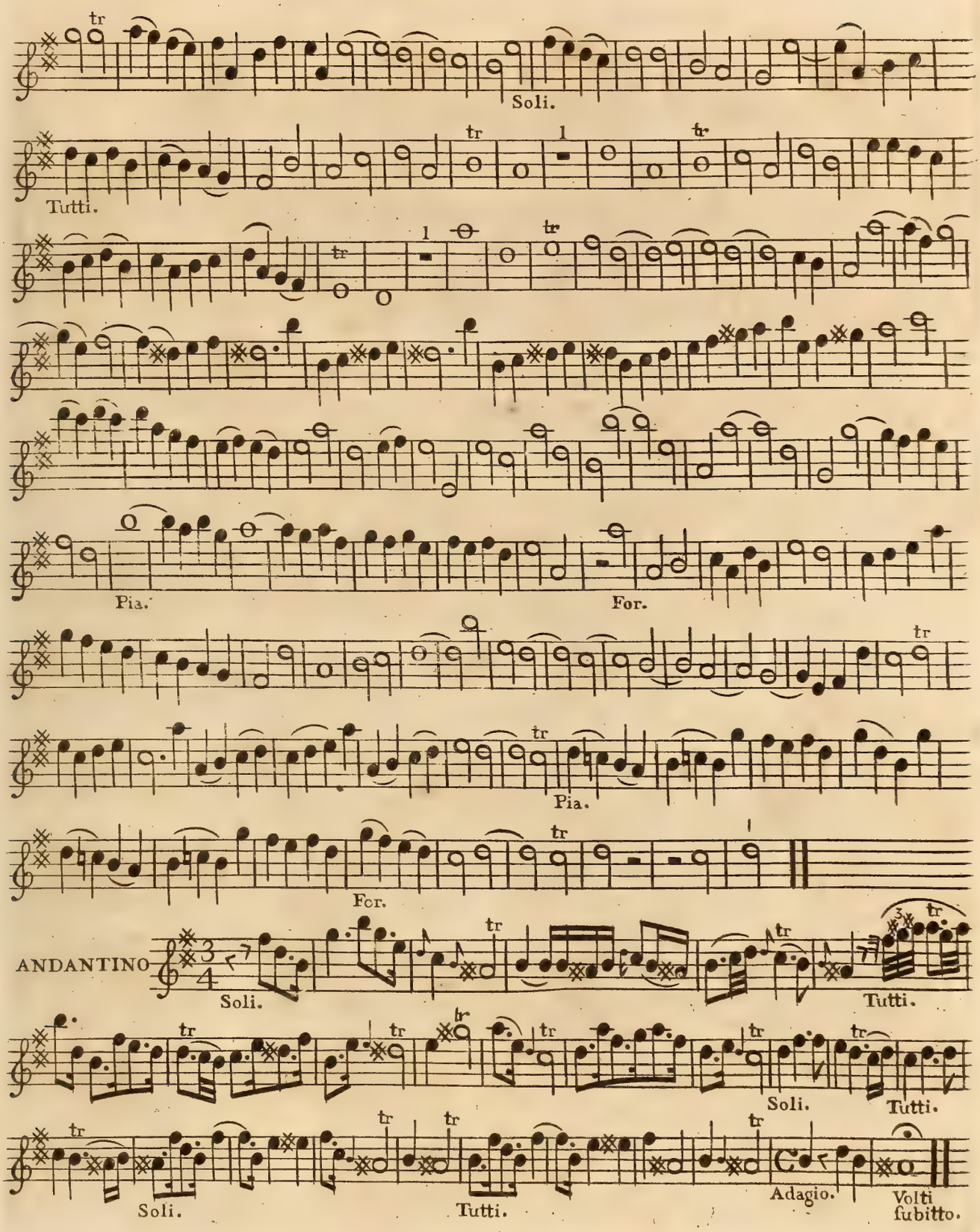
Op.ª VII.

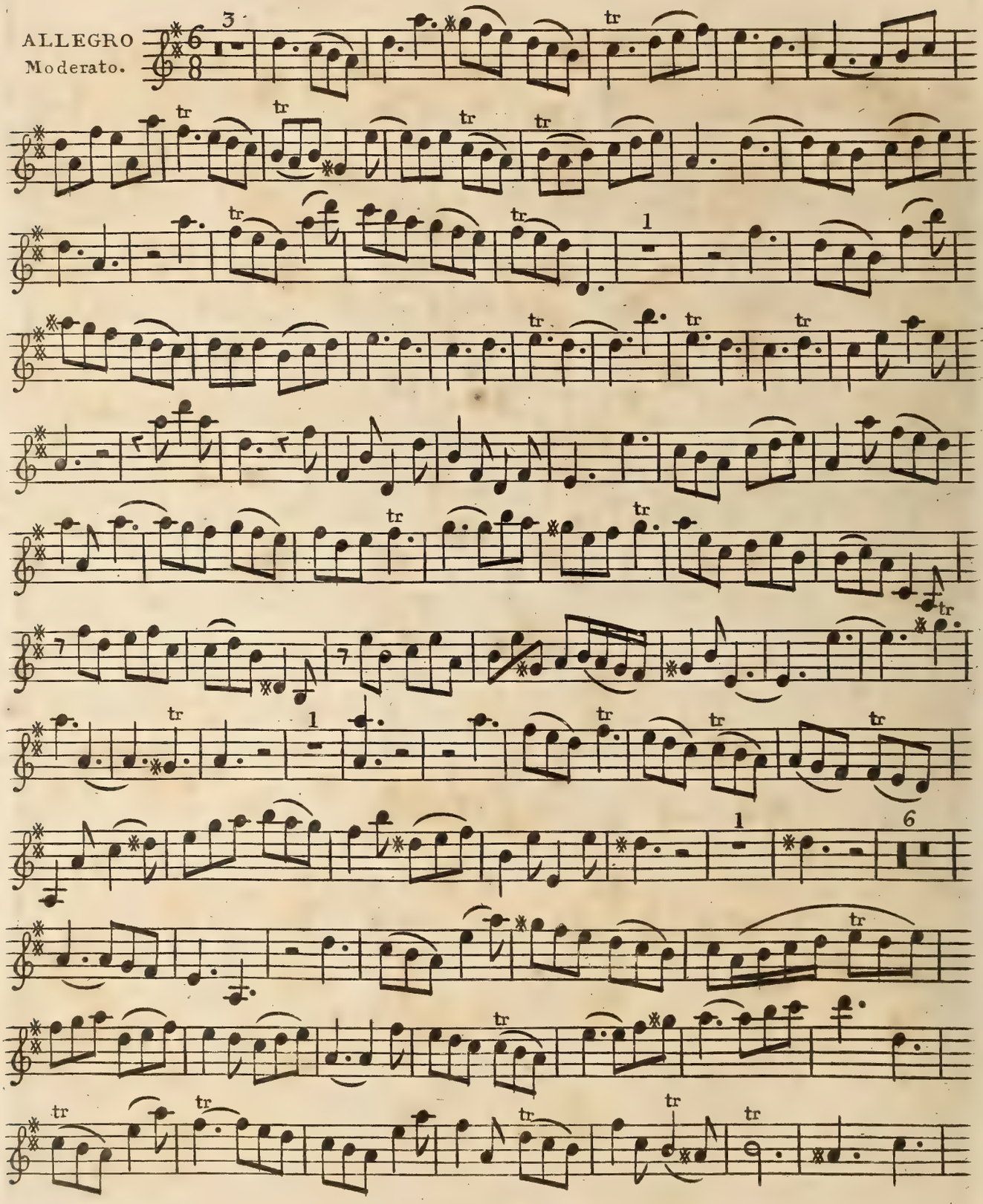
Stampate a spese dell' Autore
con Privilegio di S. M. B.

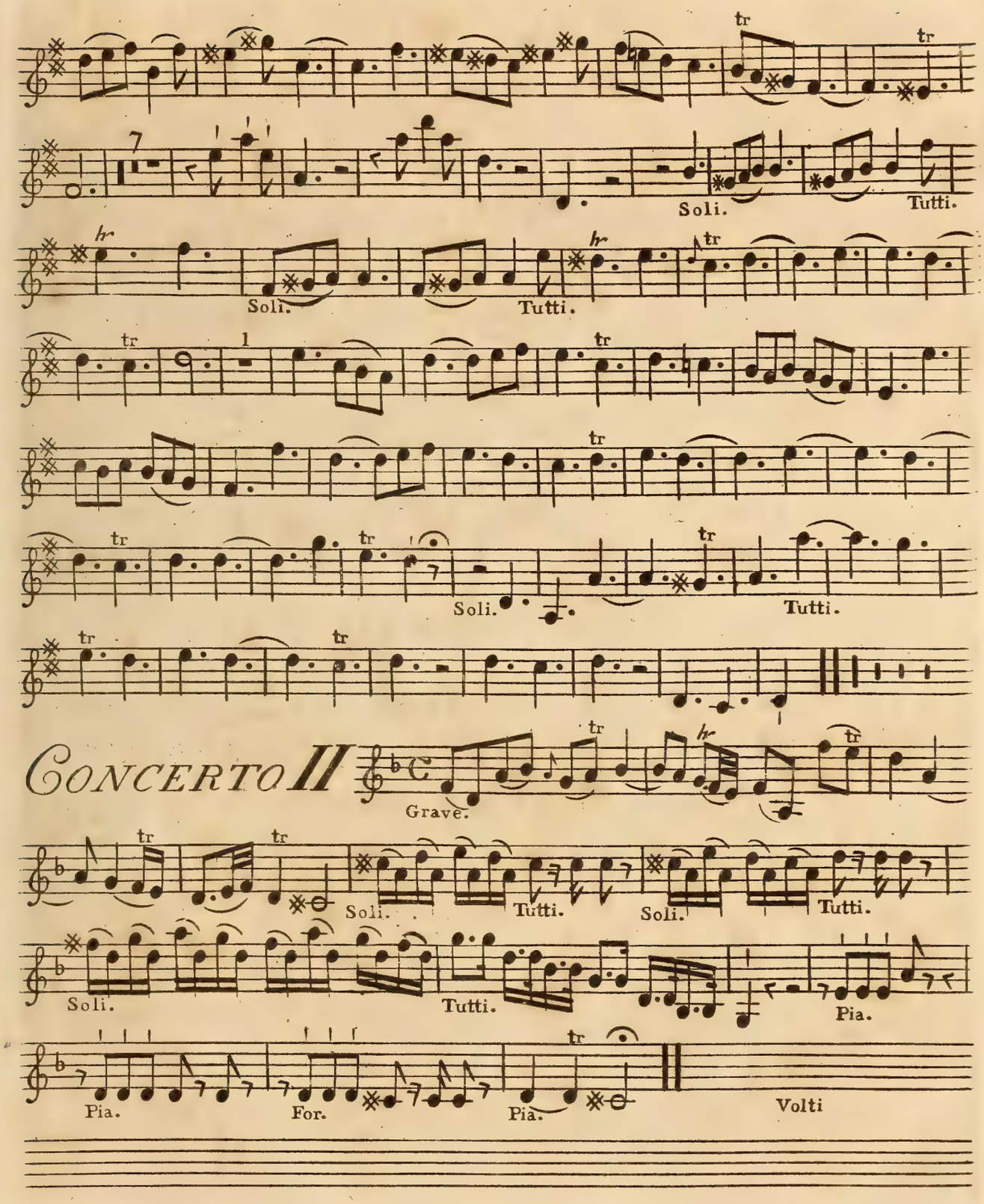
LONDRA MDCCXLVIII

CONCERTO I

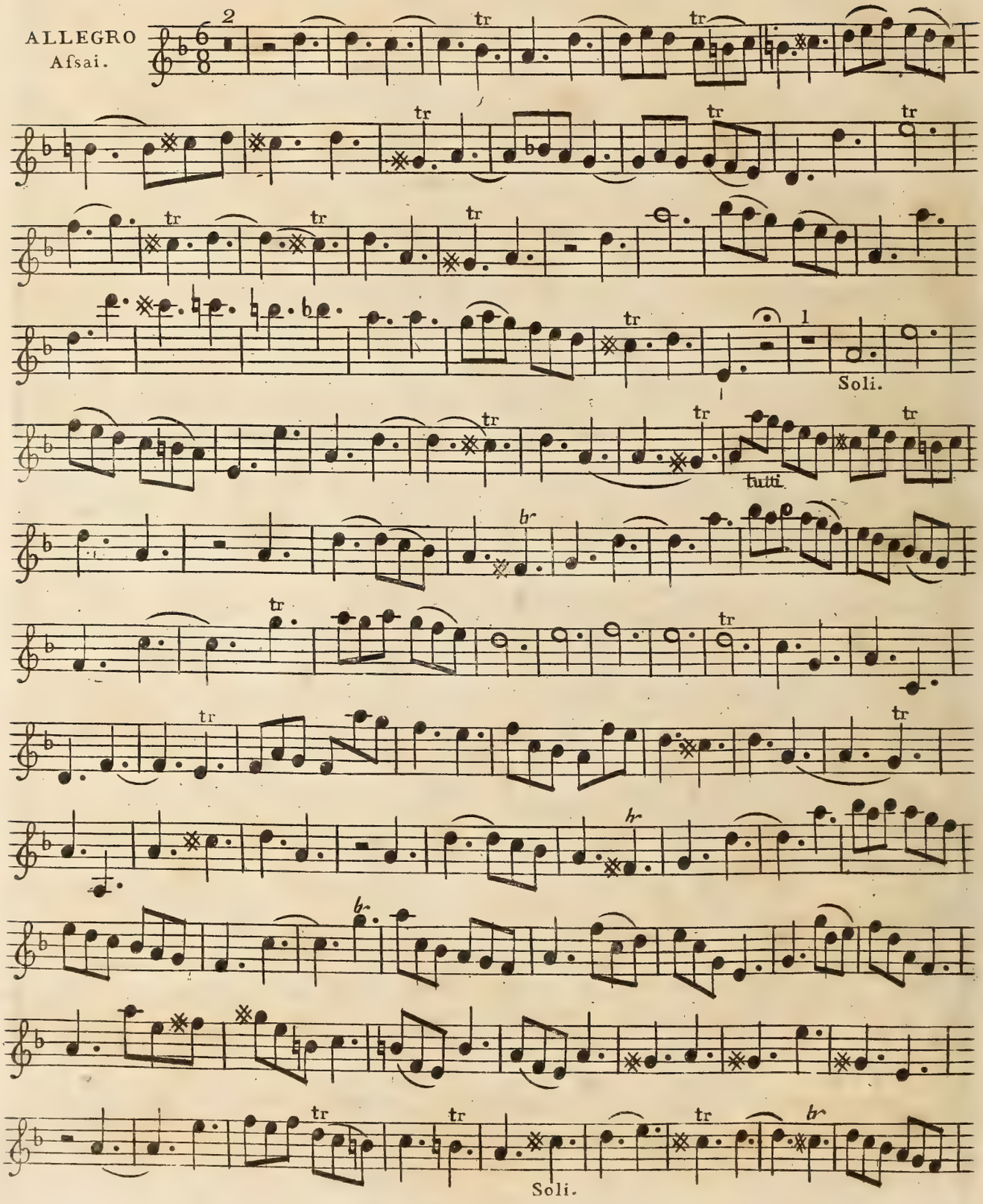

Andante.
For.
Pia.
Pia.
Pia.
For.
Pia.
Pia:Soli.
Tutti.
Pia:Soli.
For: Tutti.
Soli.
Tutti.
Soli.
Pia.tutti.
For.
Pia.
For.
Piano.
Pia:
P.
L'Arte della Fuga,
à 4 parte Reale.
Preſto.


Soli.
Tutti.
Pia.
For.
Pia.
For.
ANDANTINO
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.
Volti subitto.

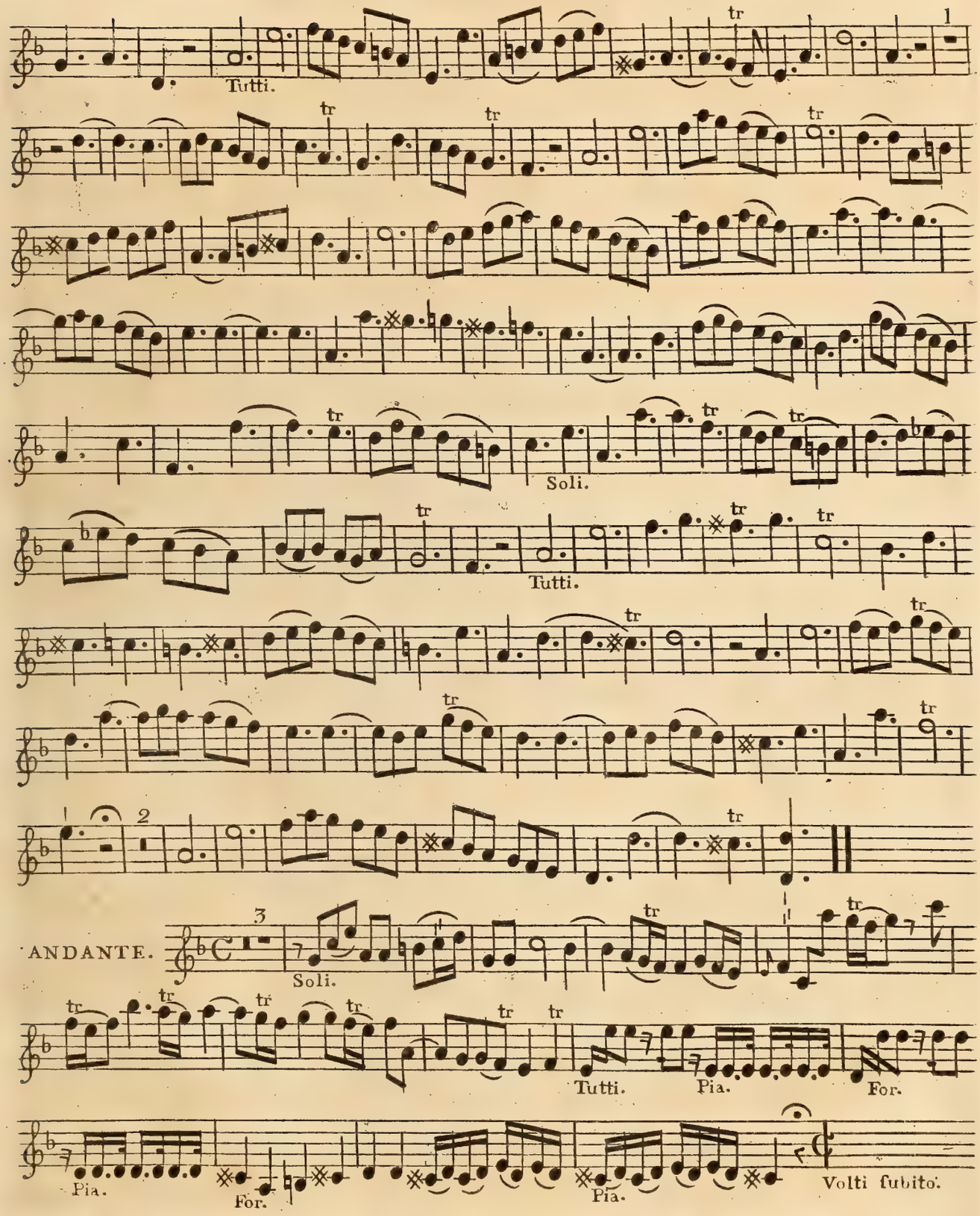

ALLEGRO
Moderato.


Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
CONCERTO II
Grave.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Pia.
Pia.
For.
Pia.
Volti

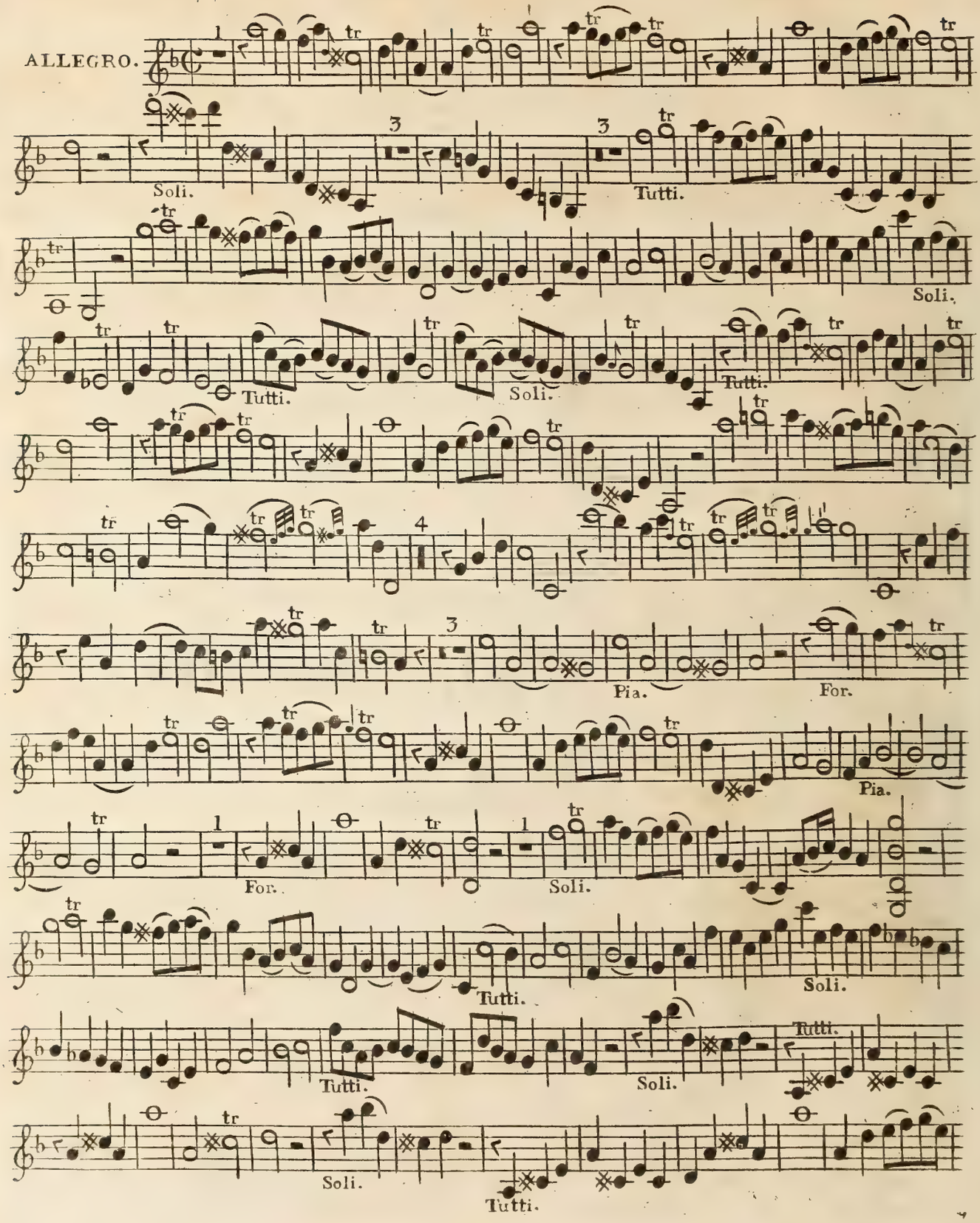
Violino Secondo Concertino.

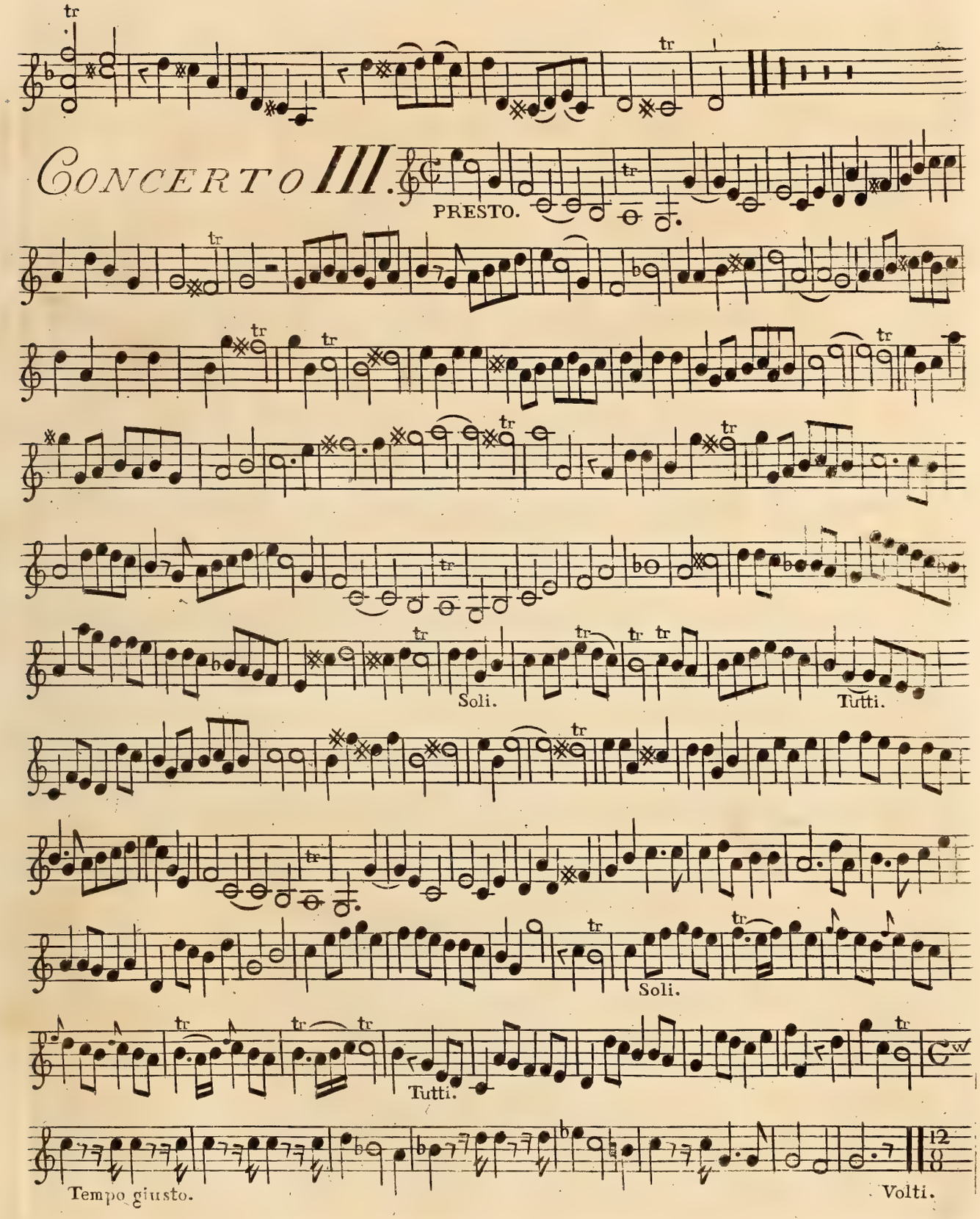


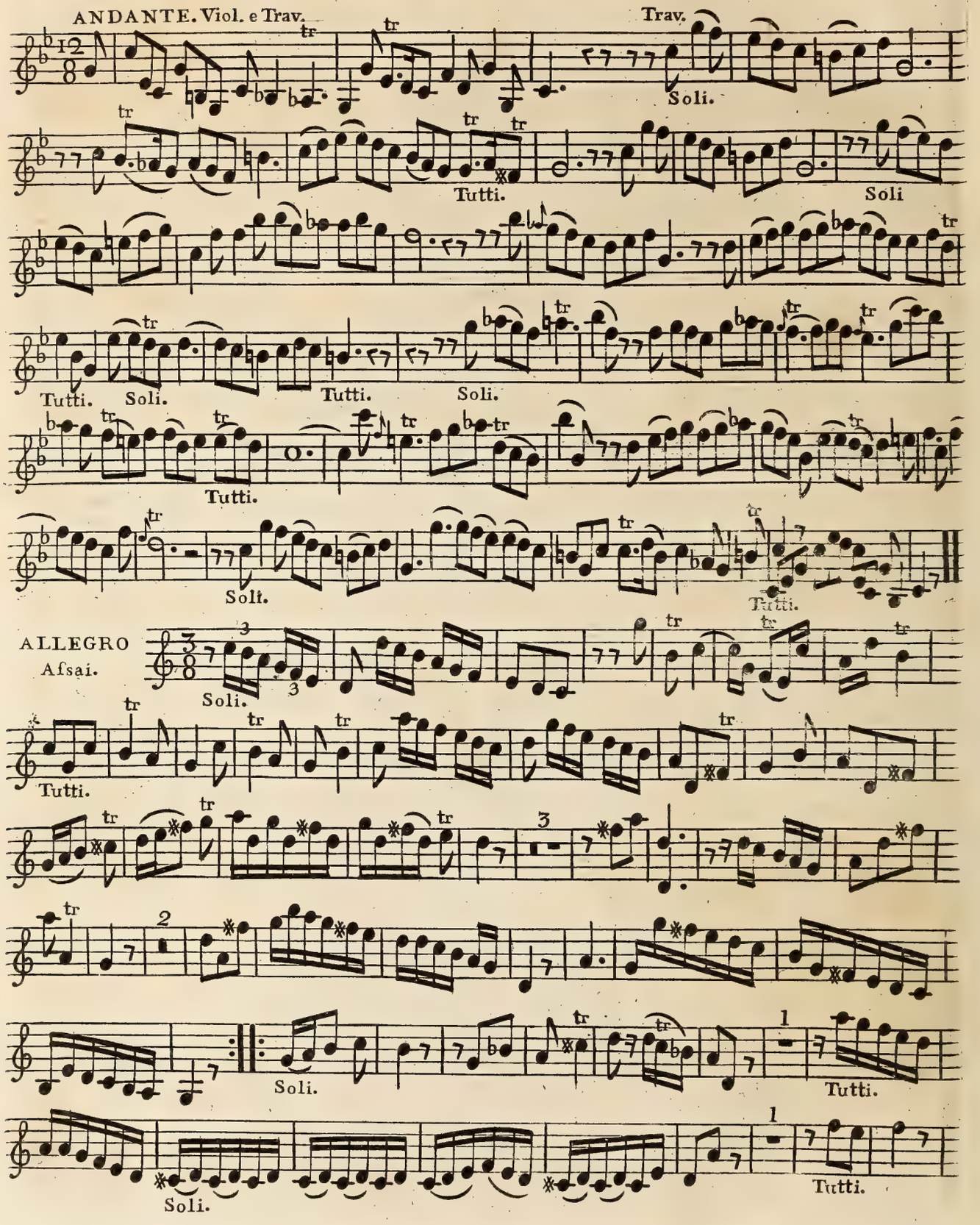
Violino Secondo Concertino.

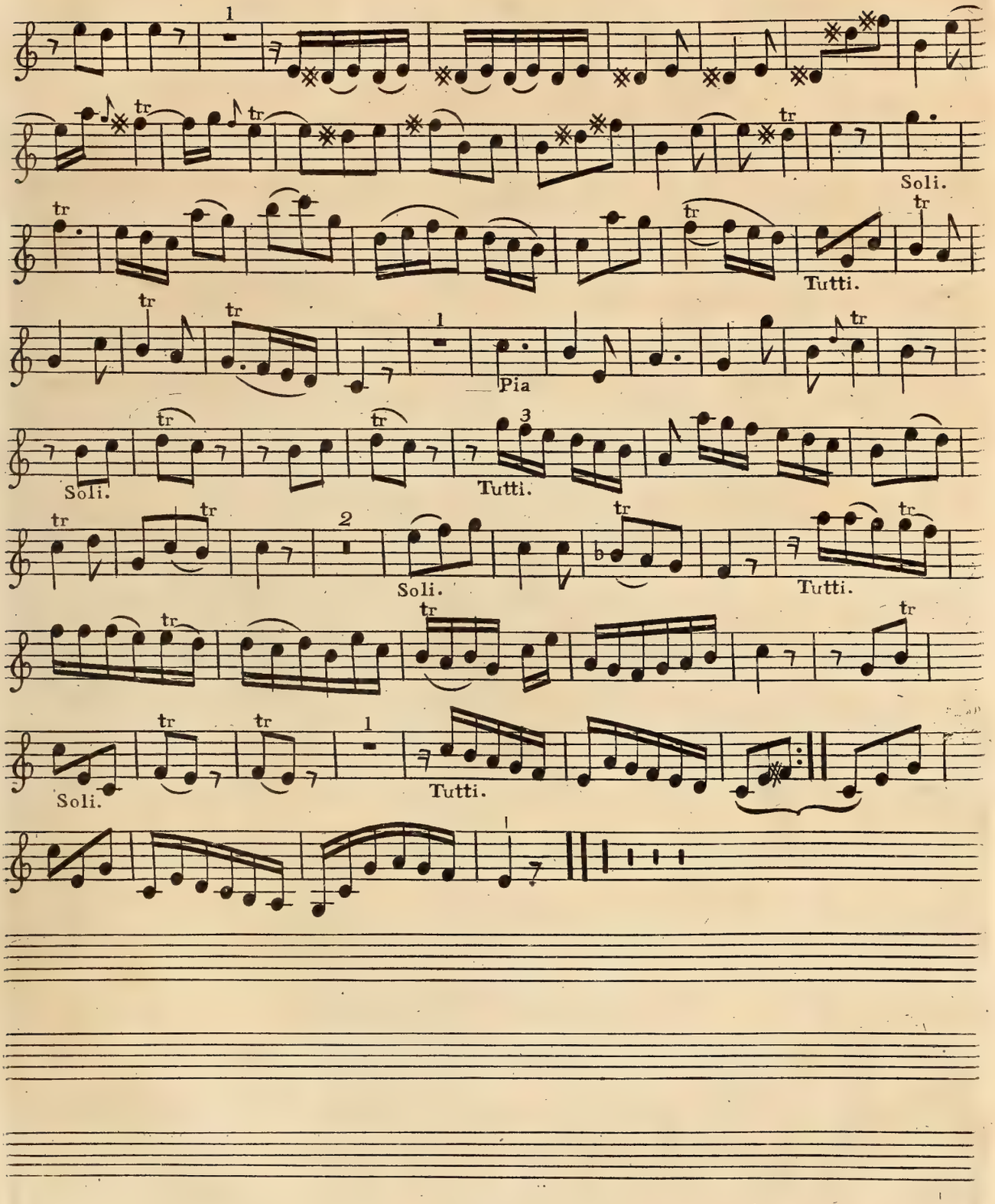


Violino Secondo Concertino.

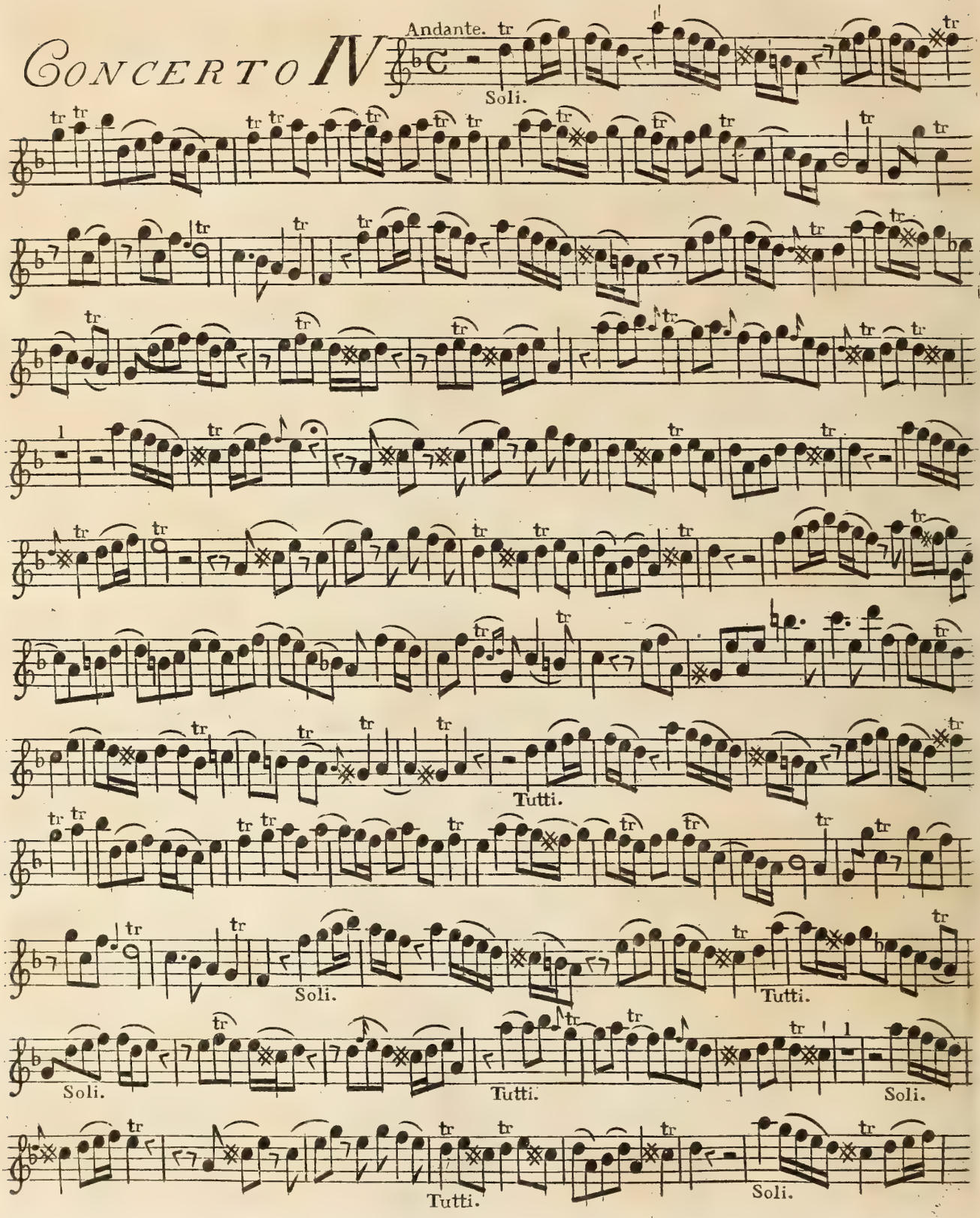


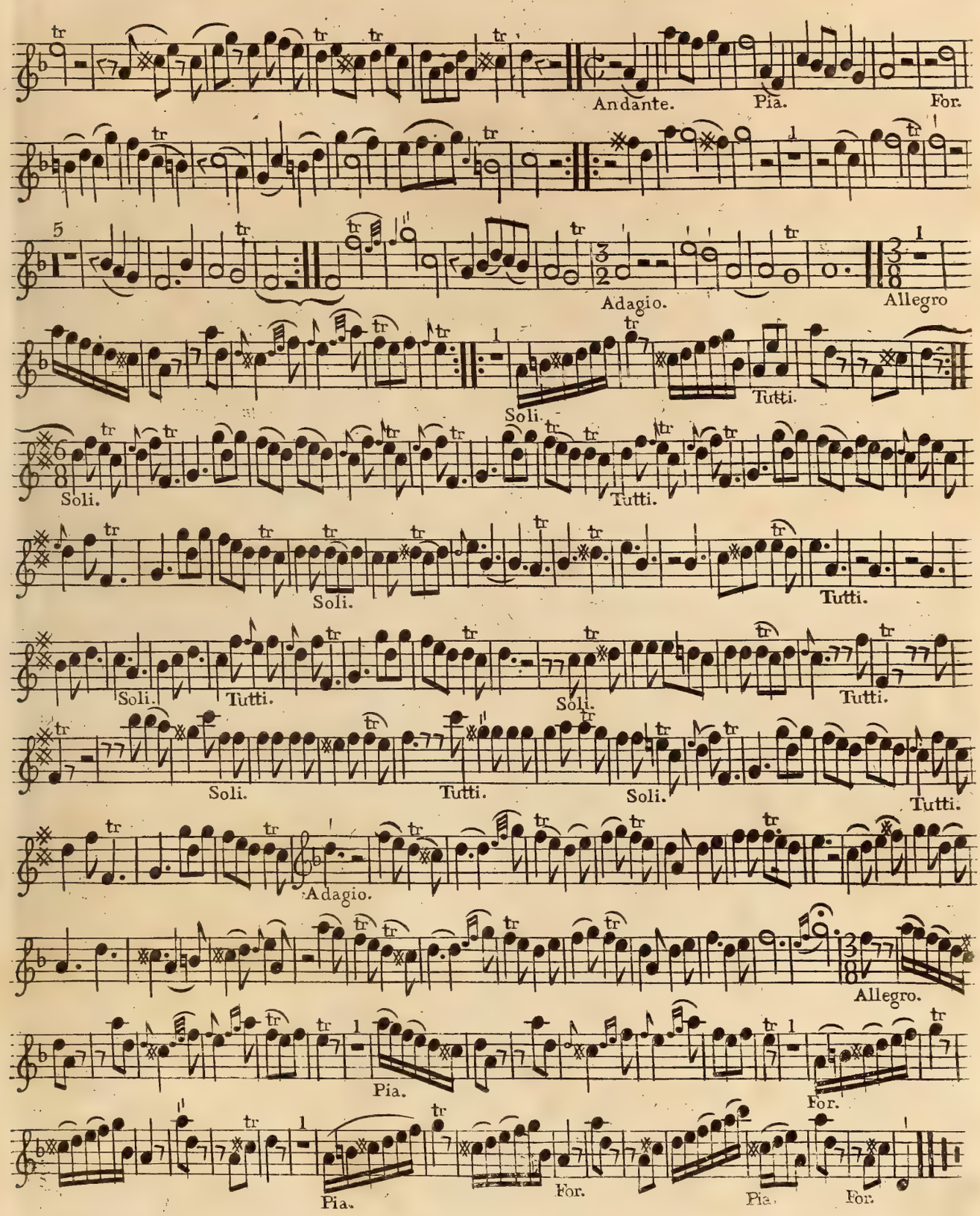

CONCERTO III.
PRESTO.
Soli.
Tutti.
Soli.
Tutti.
Tempo giusto.
Volti.


ANDANTE. Viol. e Trav.
Trav.
Soli.
Tutti.
Soli
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Tutti.
Soli.
ALLEGRO
Assai.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

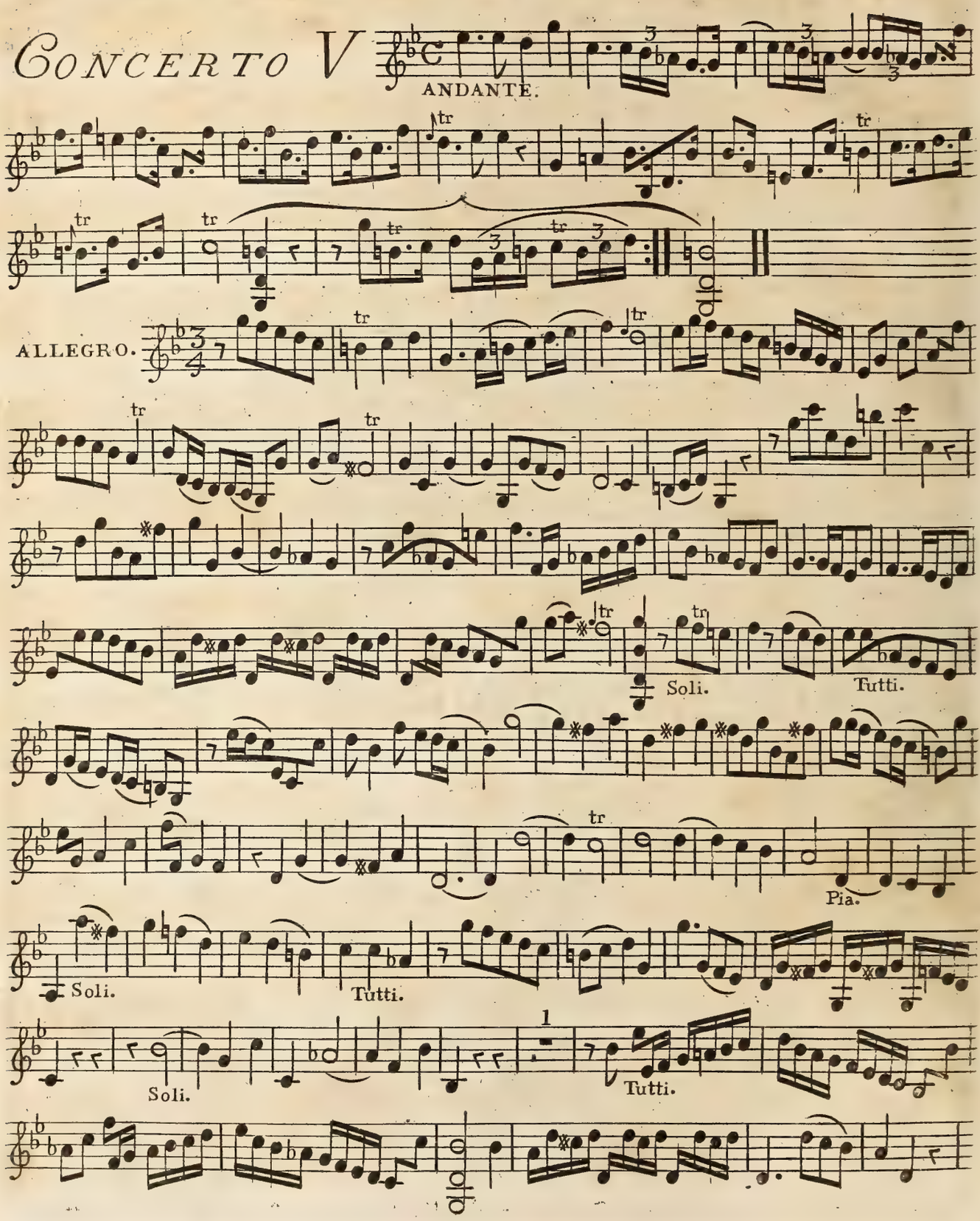

Soli.
Tutti.
Pia
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

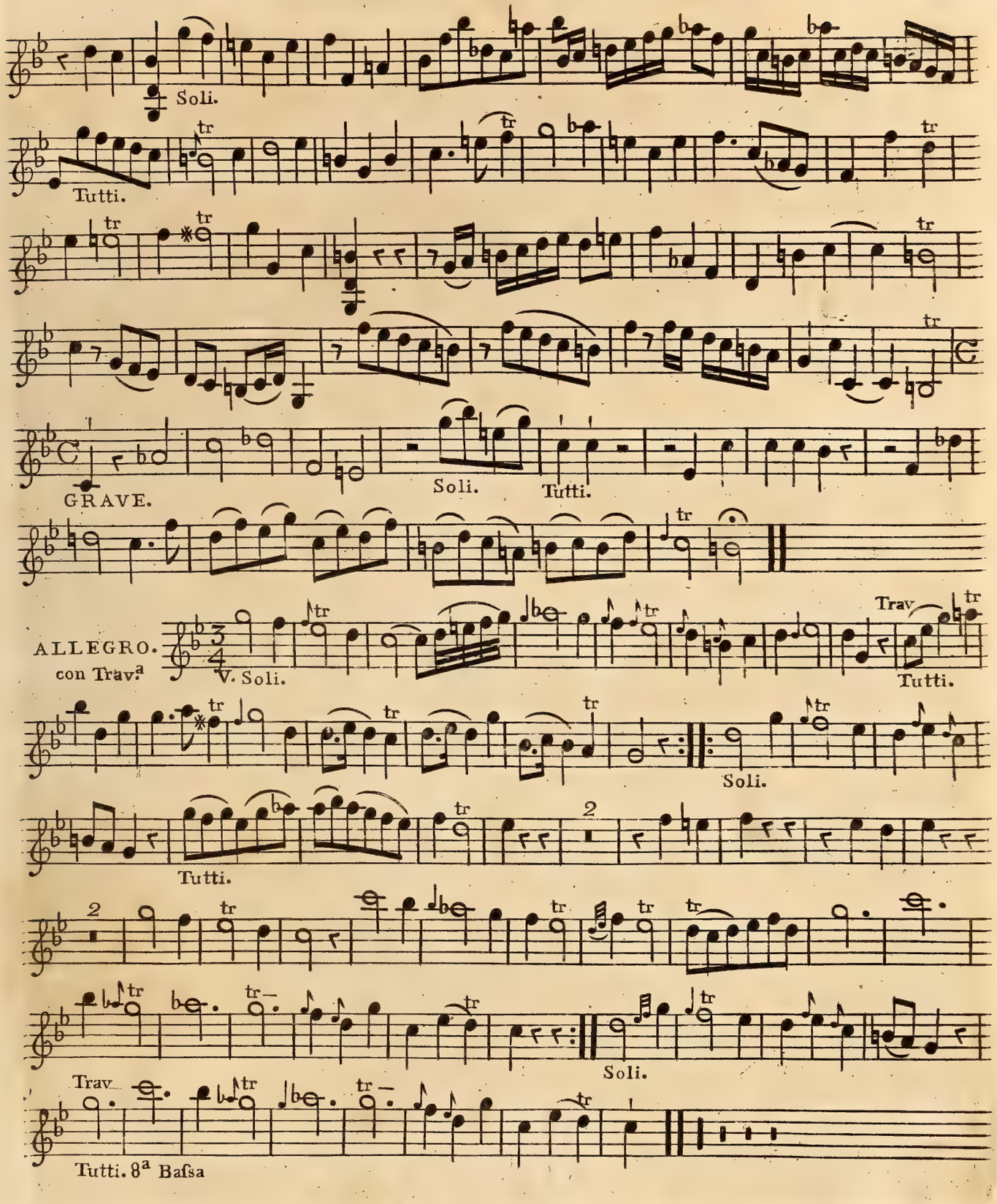
CONCERTO IV

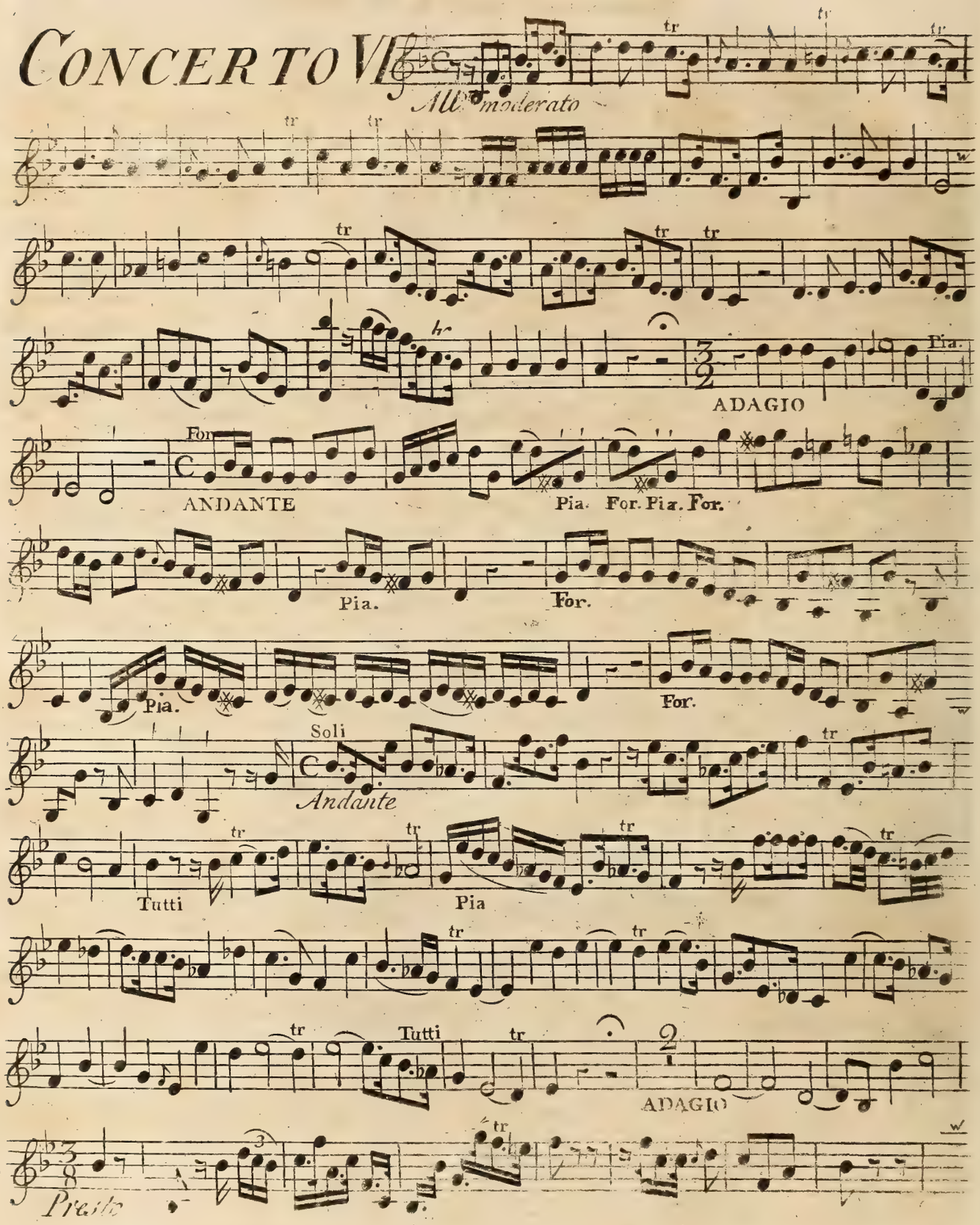


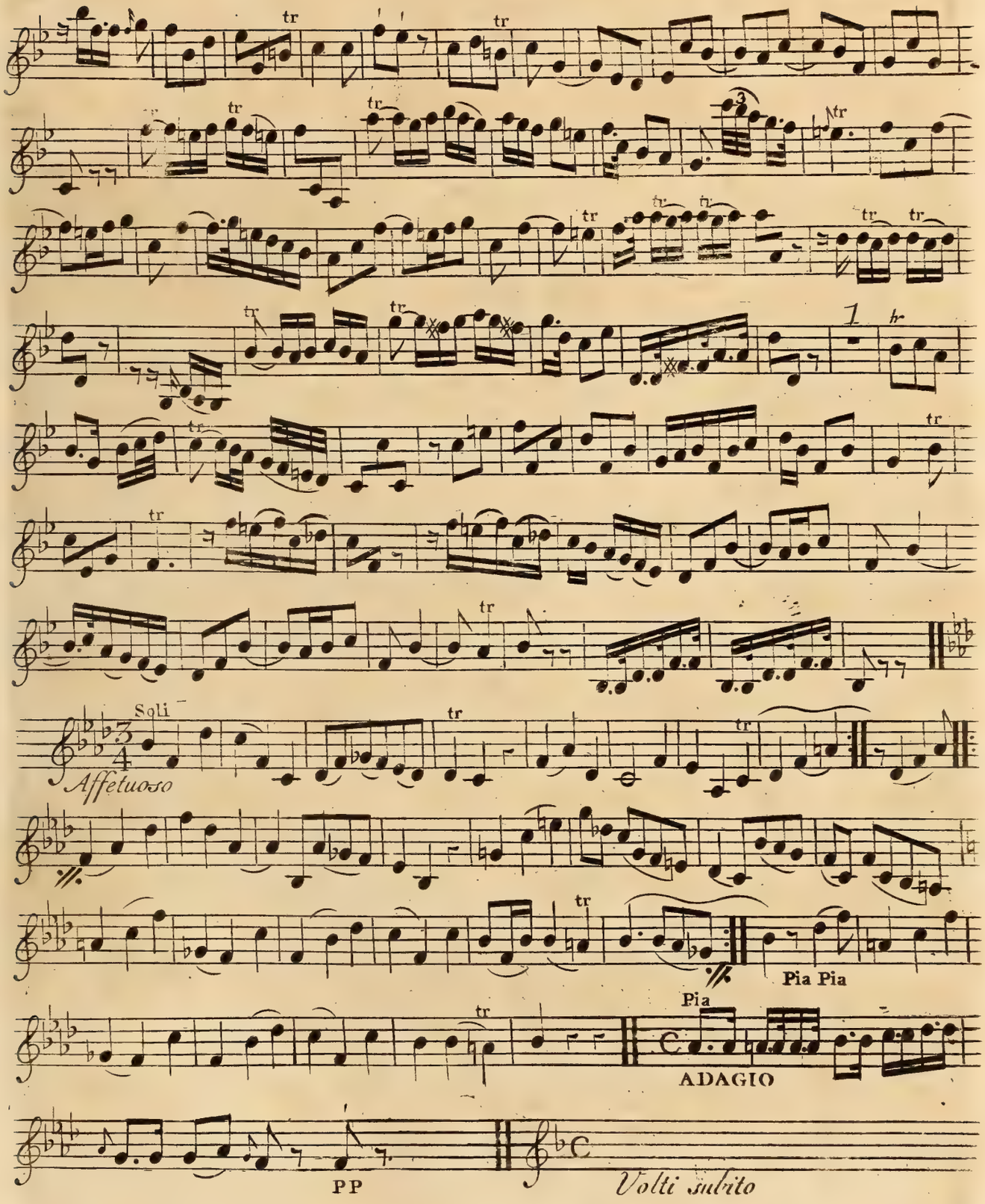

Andante.
Pia.
For.
Adagio.
Allegro
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.
Allegro.
Pia.
For.
Pia.
For.
Pia.
For.

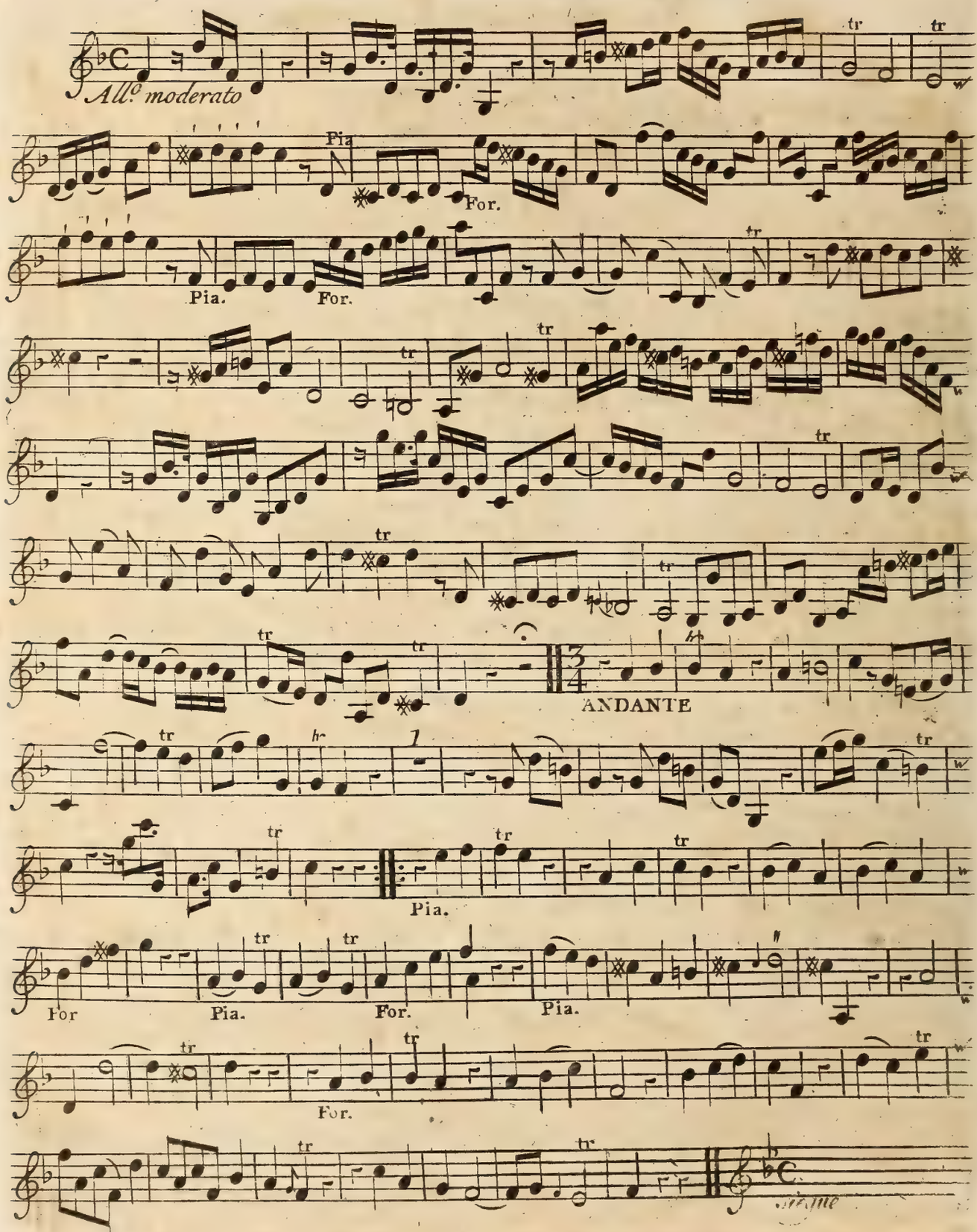
CONCERTO V



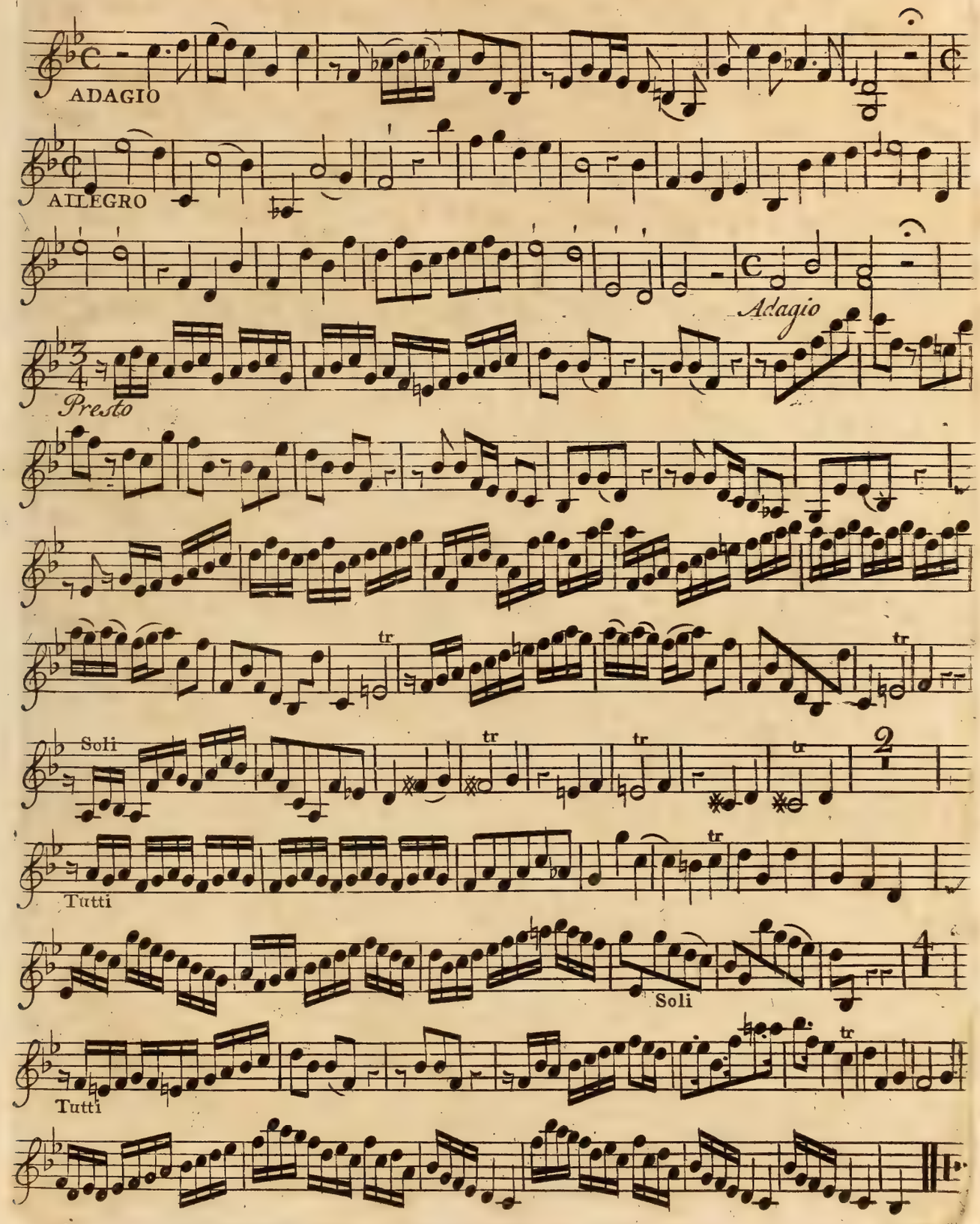

Soli.
Tutti.
GRAVE.
Soli.
Tutti.
ALLEGRO.
con Trav.a
V. Soli.
Trav
Tutti.
Soli.
Tutti.
Trav
Soli.
Tutti. 8a Baſsa


CONCERTO VI
All.o moderato
ADAGIO
ANDANTE
Pia.
For.
Soli
Andante
Tutti
Pia
Tutti
ADAGIO
Presto


Soli
Affetuoso
Pia
Pia Pia
ADAGIO
PP
Volti subito


All.o moderato
Pia
For.
Pia.
For.
tr
ANDANTE
Pia.
For
Pia.
For.
Pia.
For.
Allegro

Violino secondo Concertino



Gr E 11

CONCERTI GROSSI

Compoſti a 3, 4, 5, 6, 7, 8 Parti Reali, per eſſere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Baſso *di* Ripieno, *à quali vi sono anneſsi due* Flauti Traverſieri, *e* Baſsone.

da

F. Geminiani

Dedicati

alla celebre Accademia della buona ed antica Musica

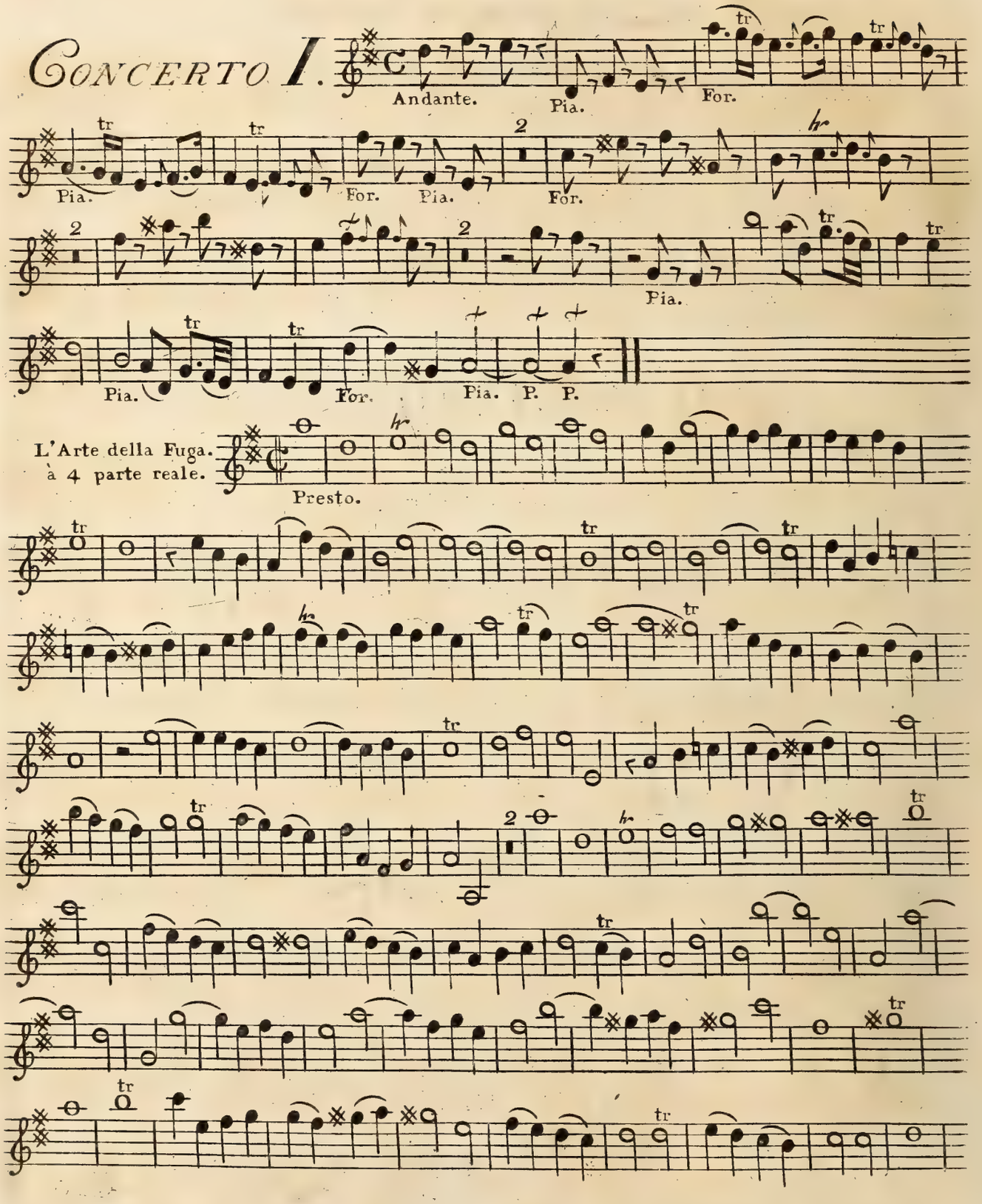
Op.ª VII.

Stampate a ſpese dell' Autore con Privilegio di S. M. B.

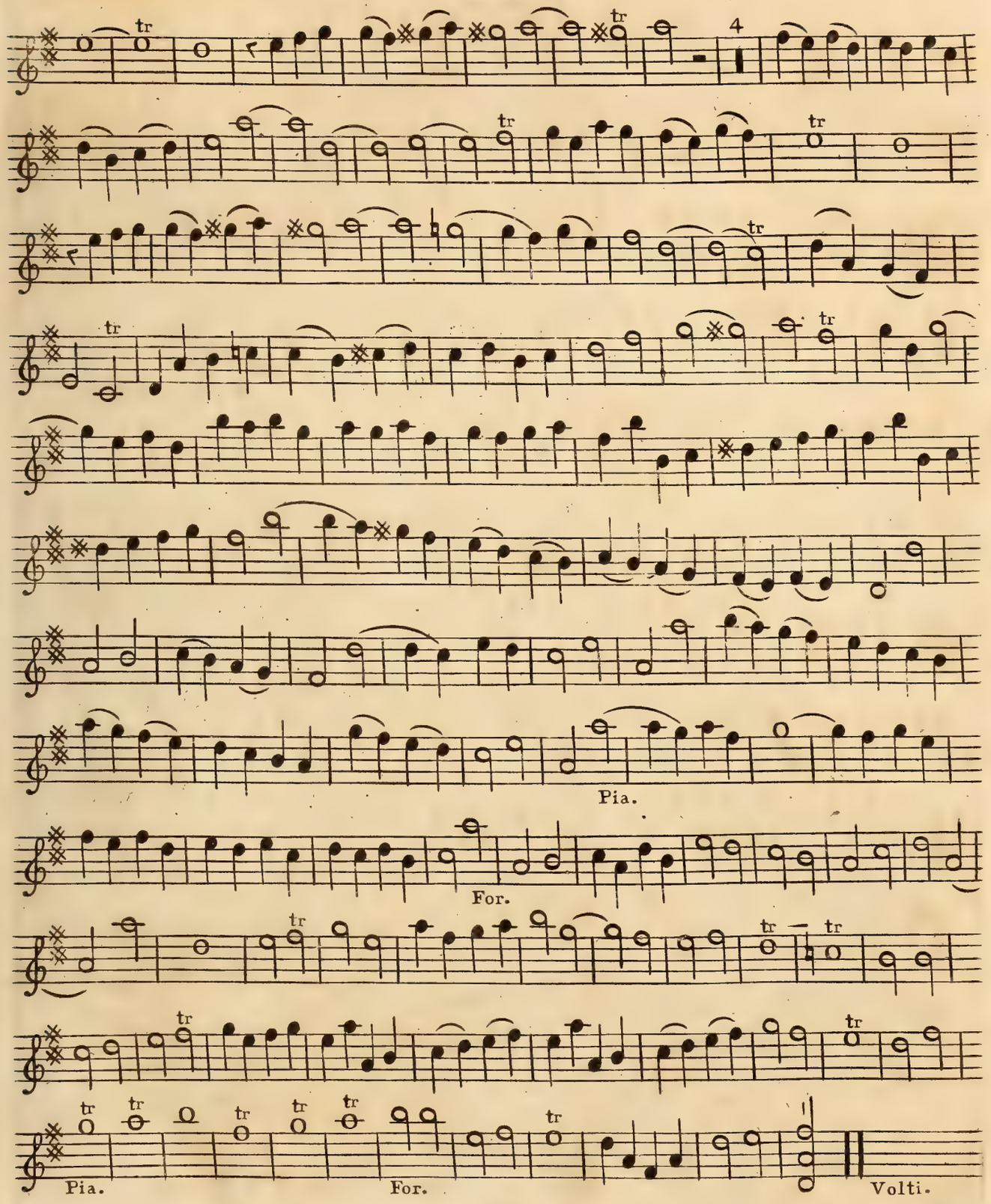
LONDRA MDCCXLVIII

Violino Primo di Ripieno.

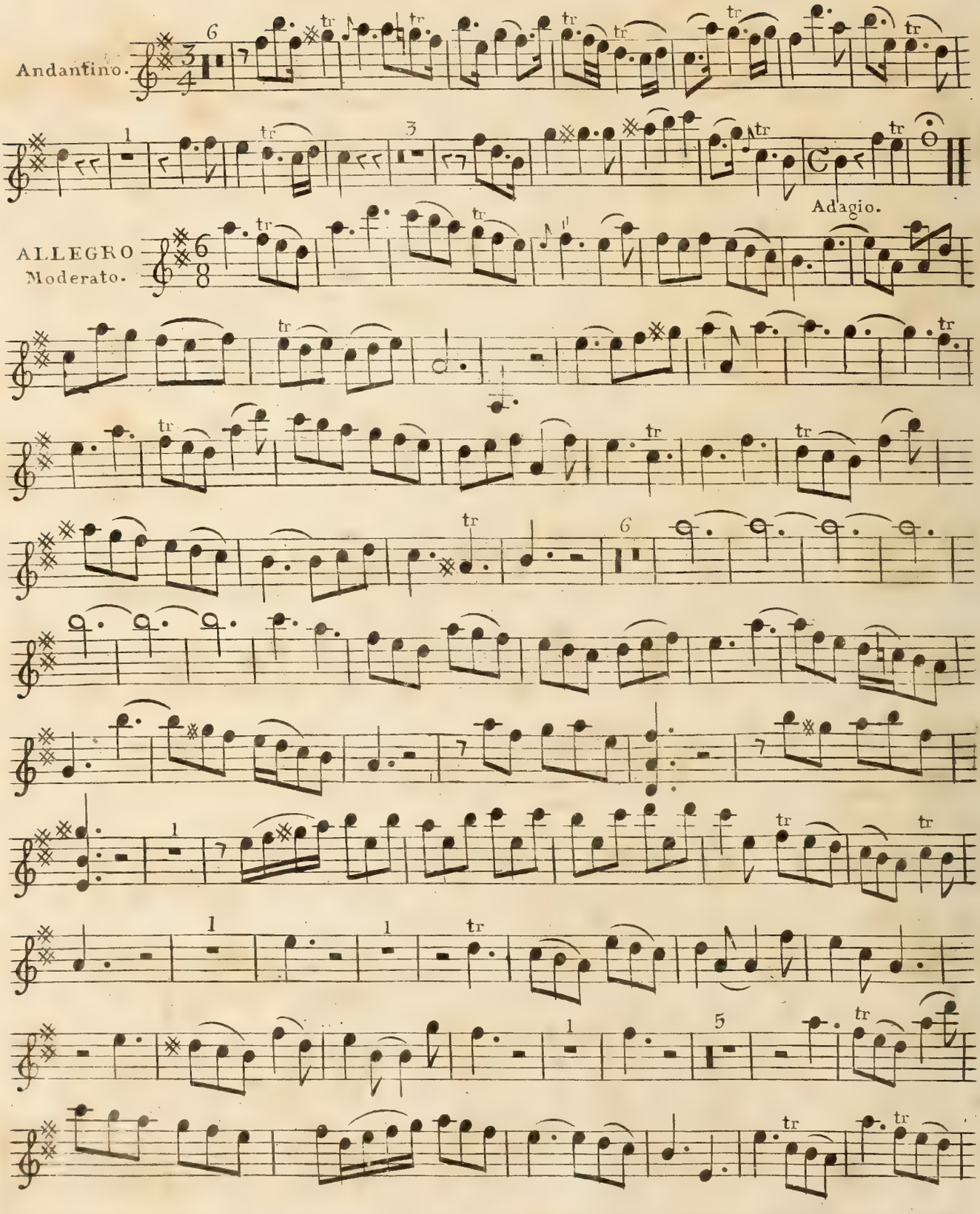
Concerto I.

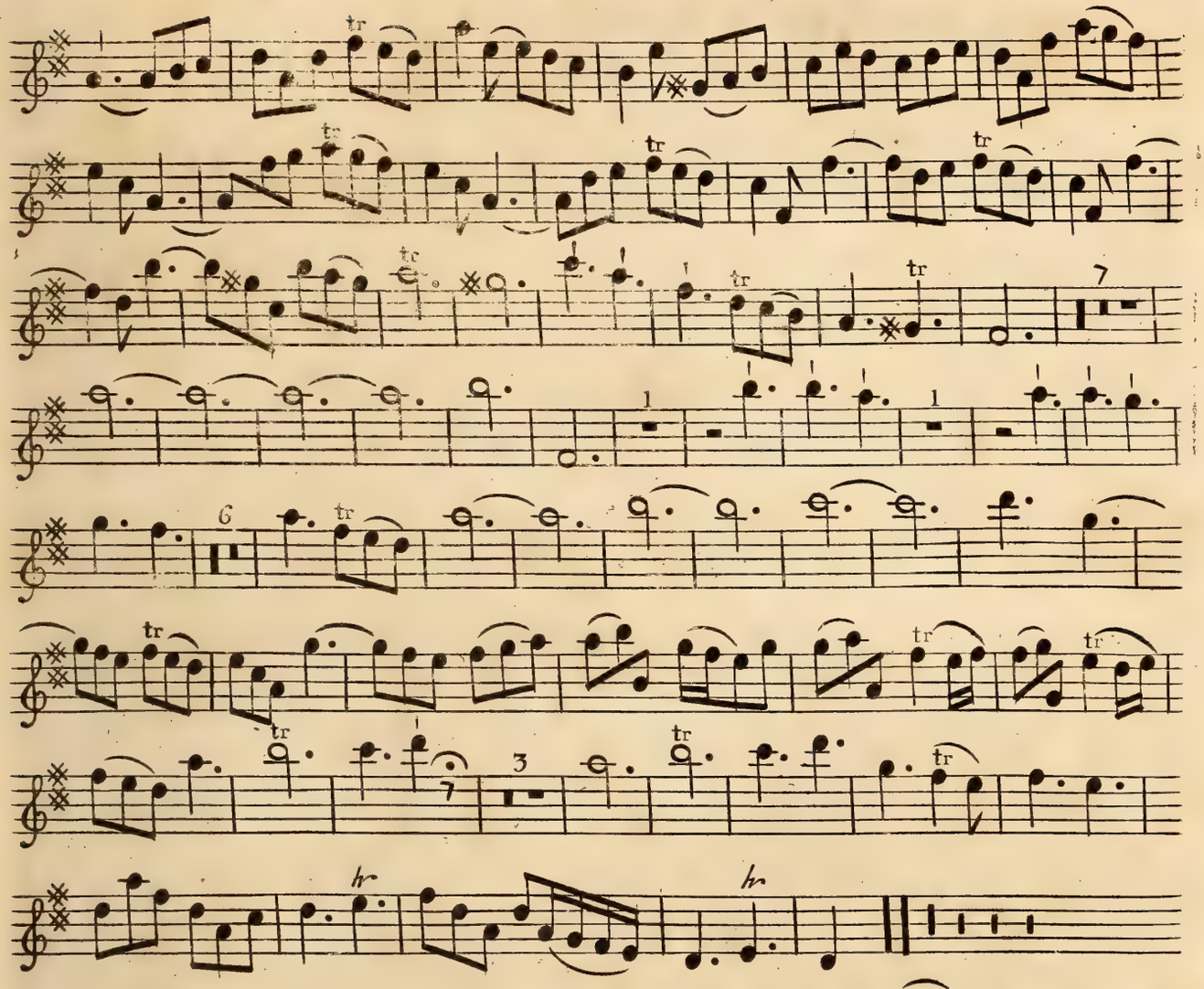


Violino Primo di Ripieno.

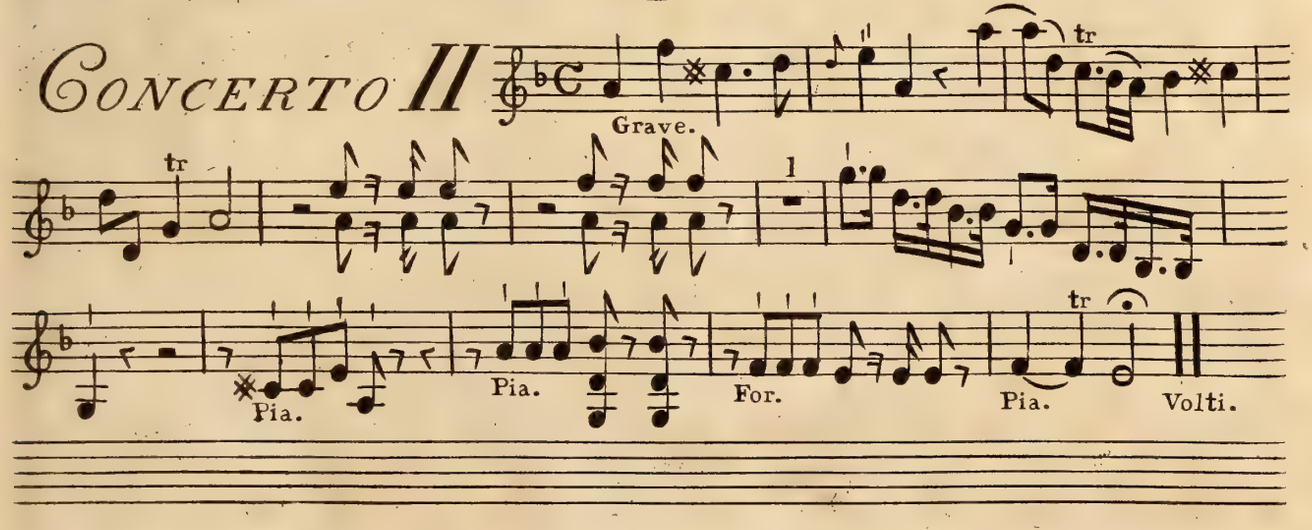


Violino Primo di Ripieno.

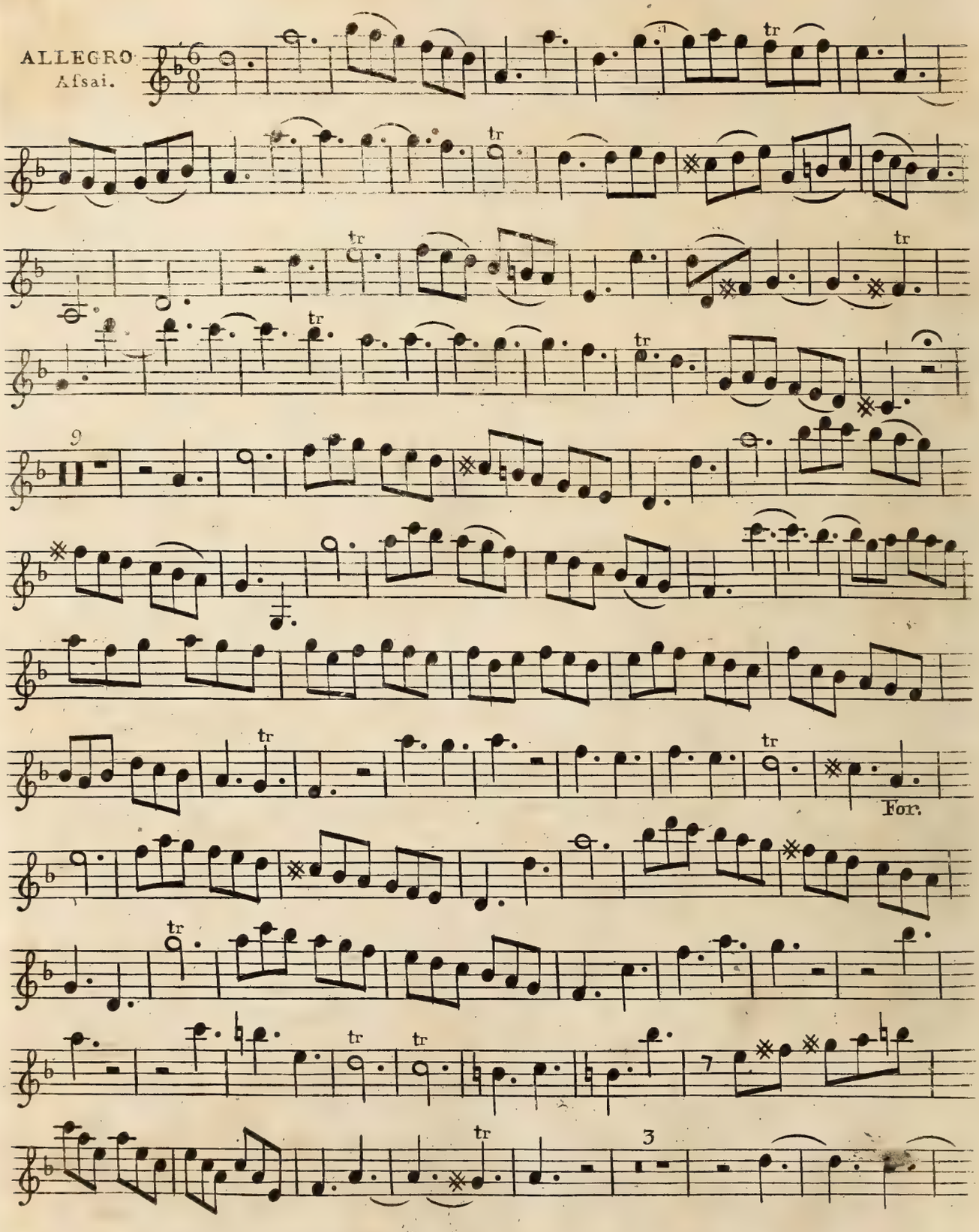




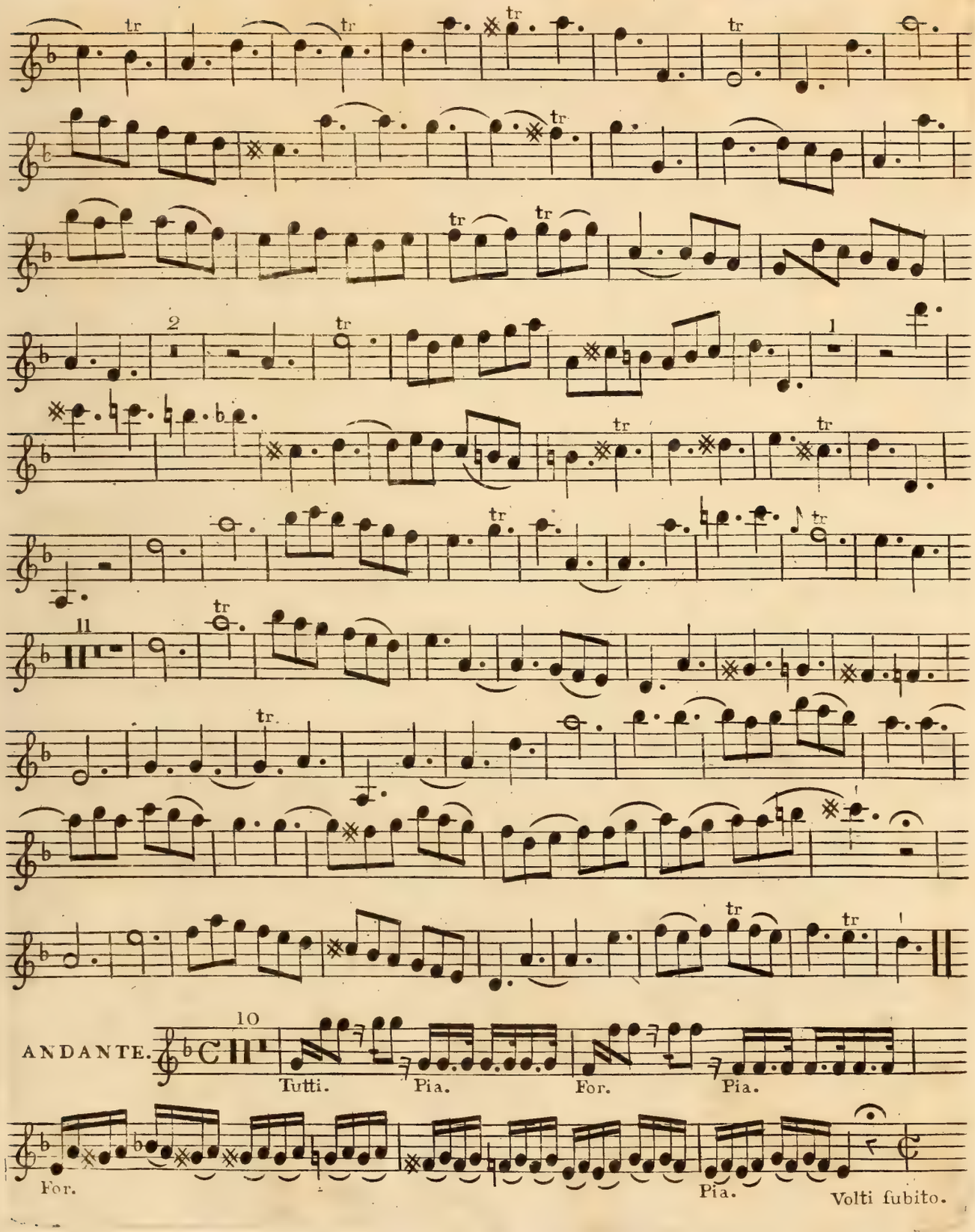
CONCERTO II



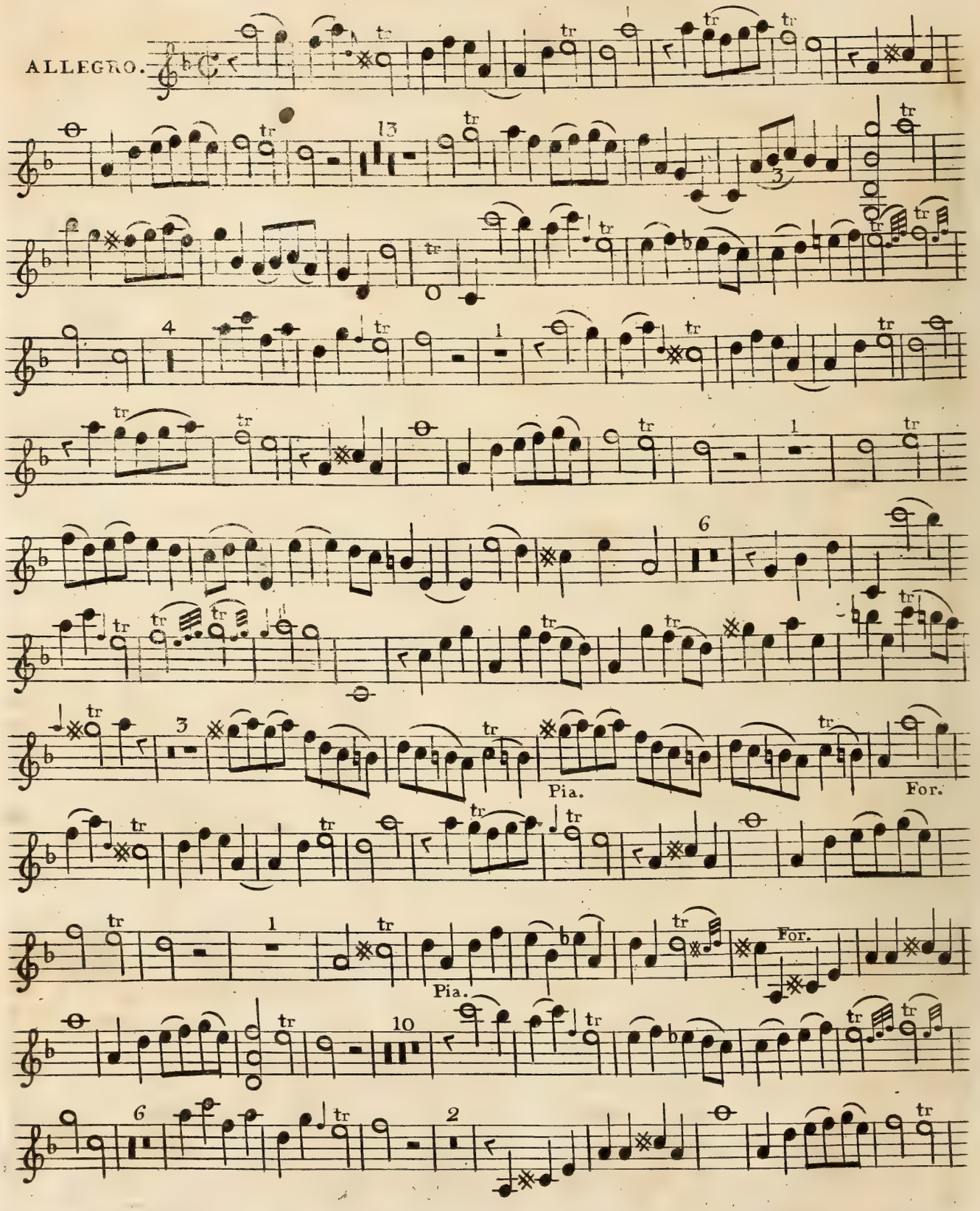
Violino Primo di Ripieno.

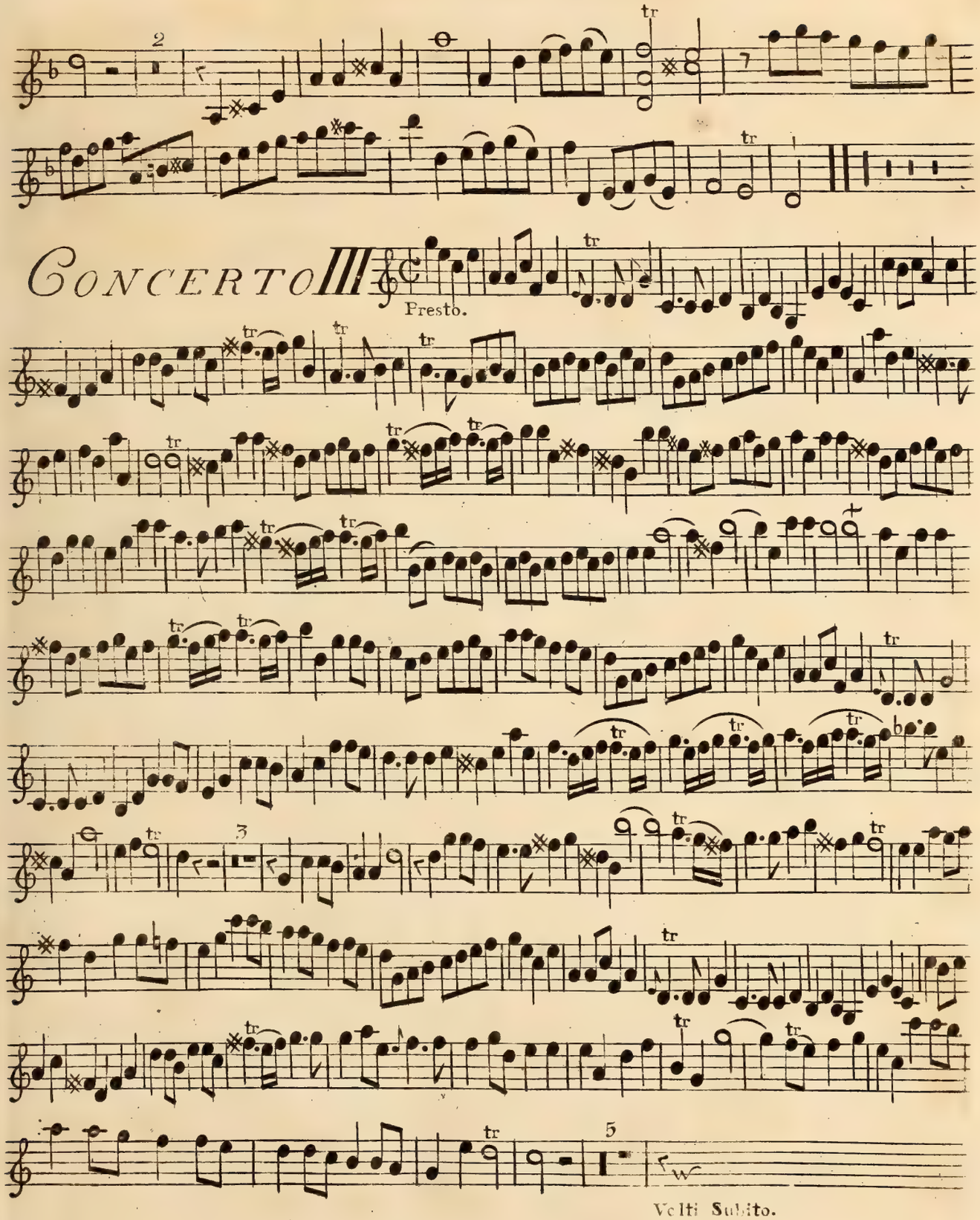


Violino Primo di Ripieno.

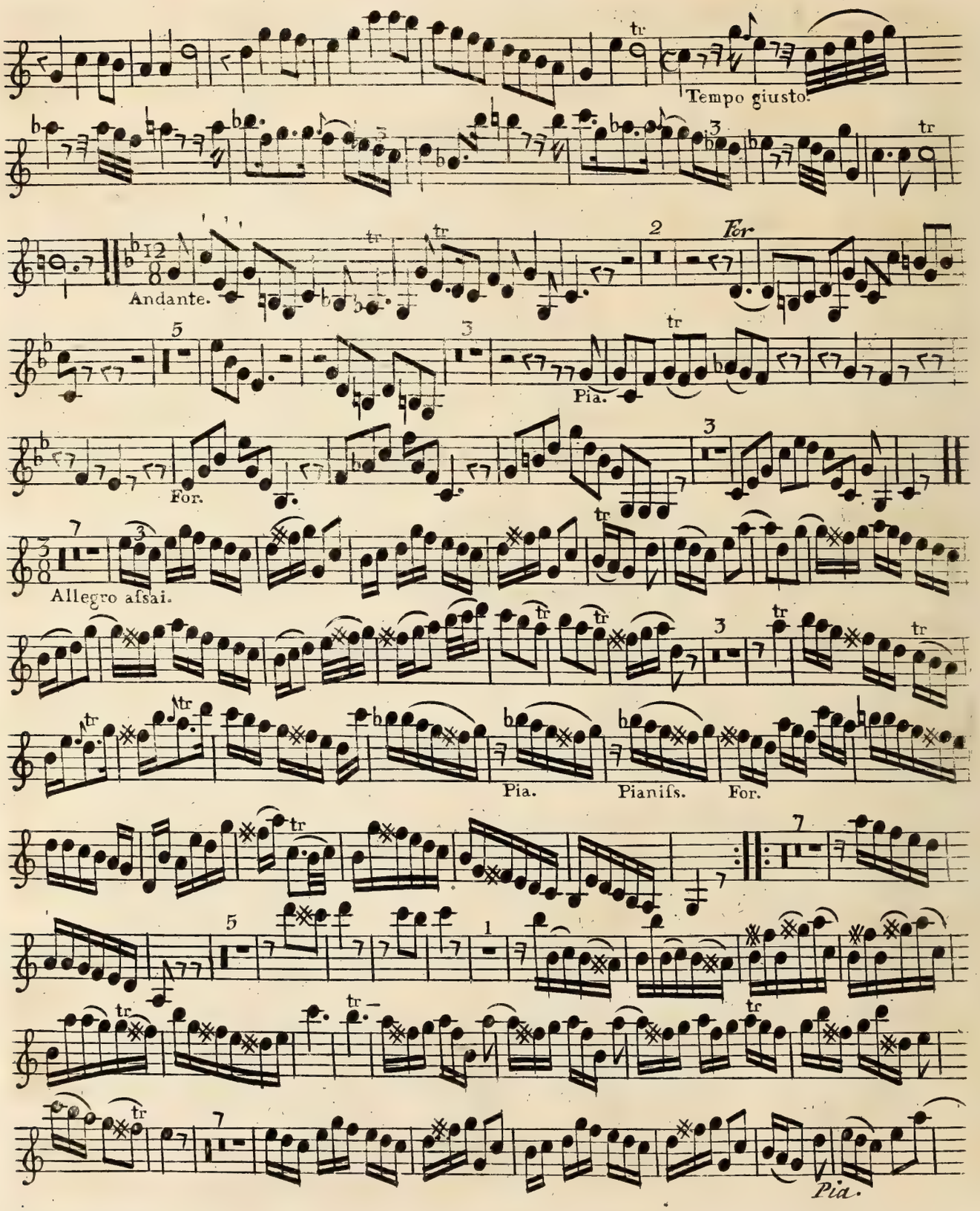


Violino Primo di Ripieno.

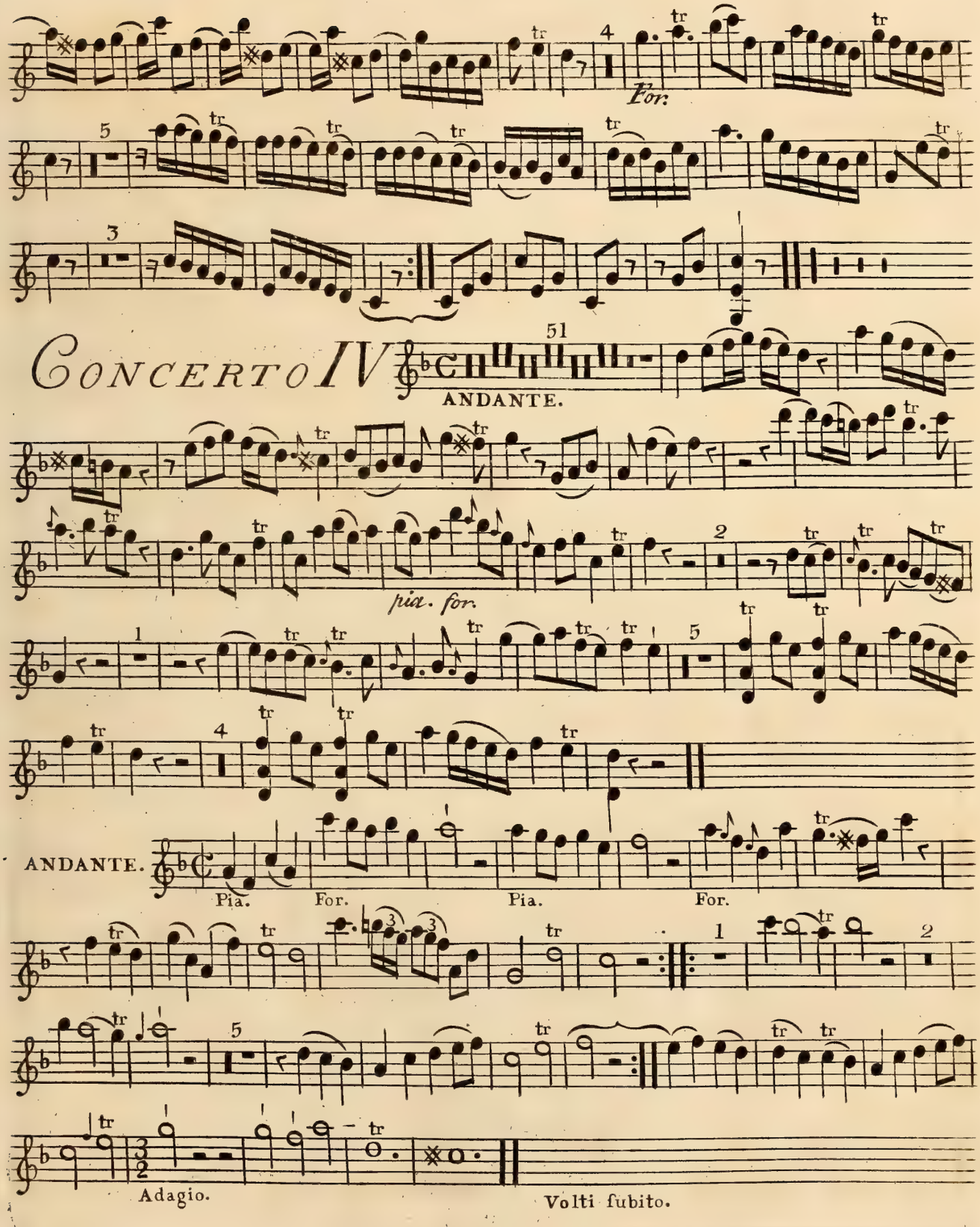



CONCERTO III
Presto.
Volti Subito.

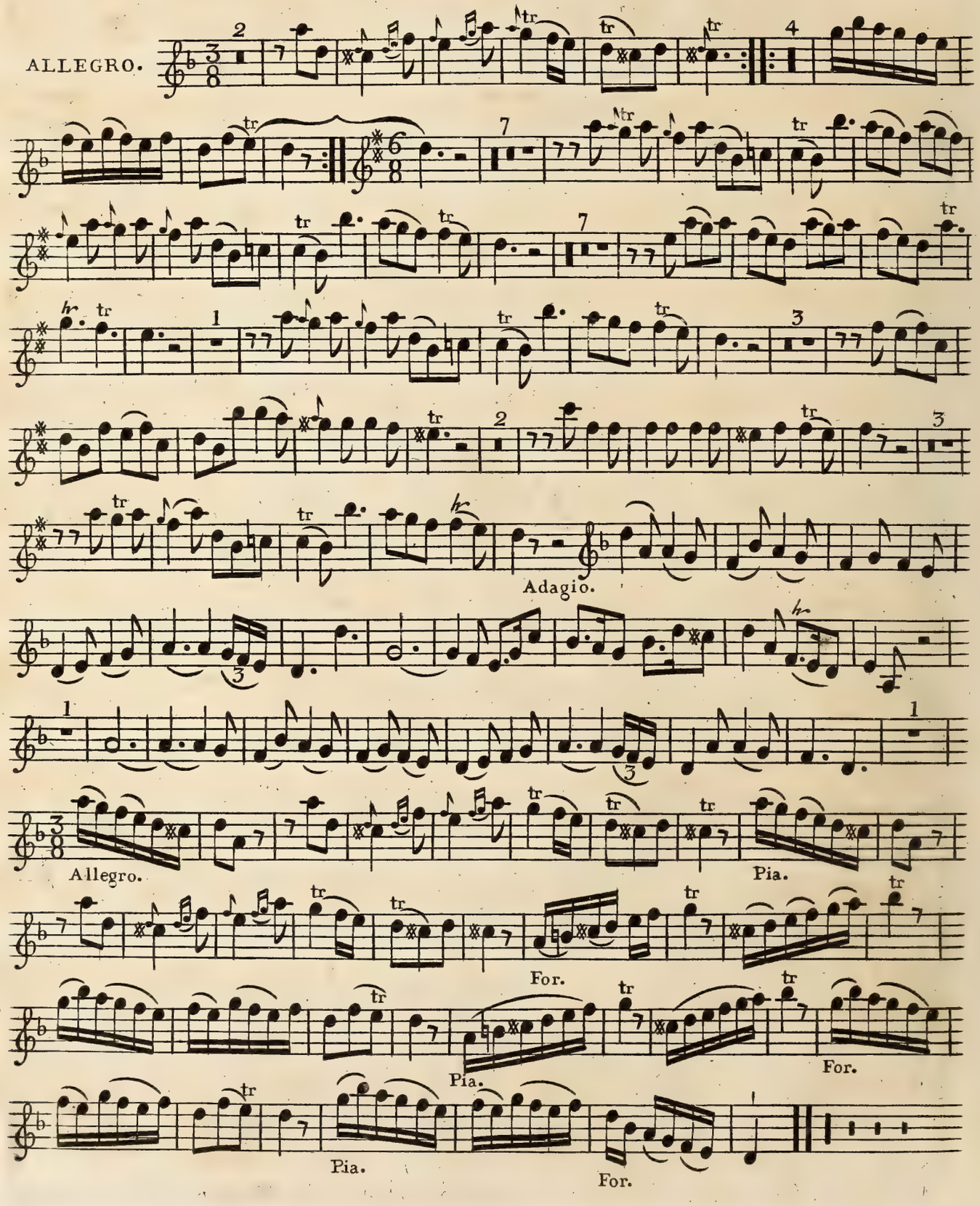
Violino Primo Ripieno.



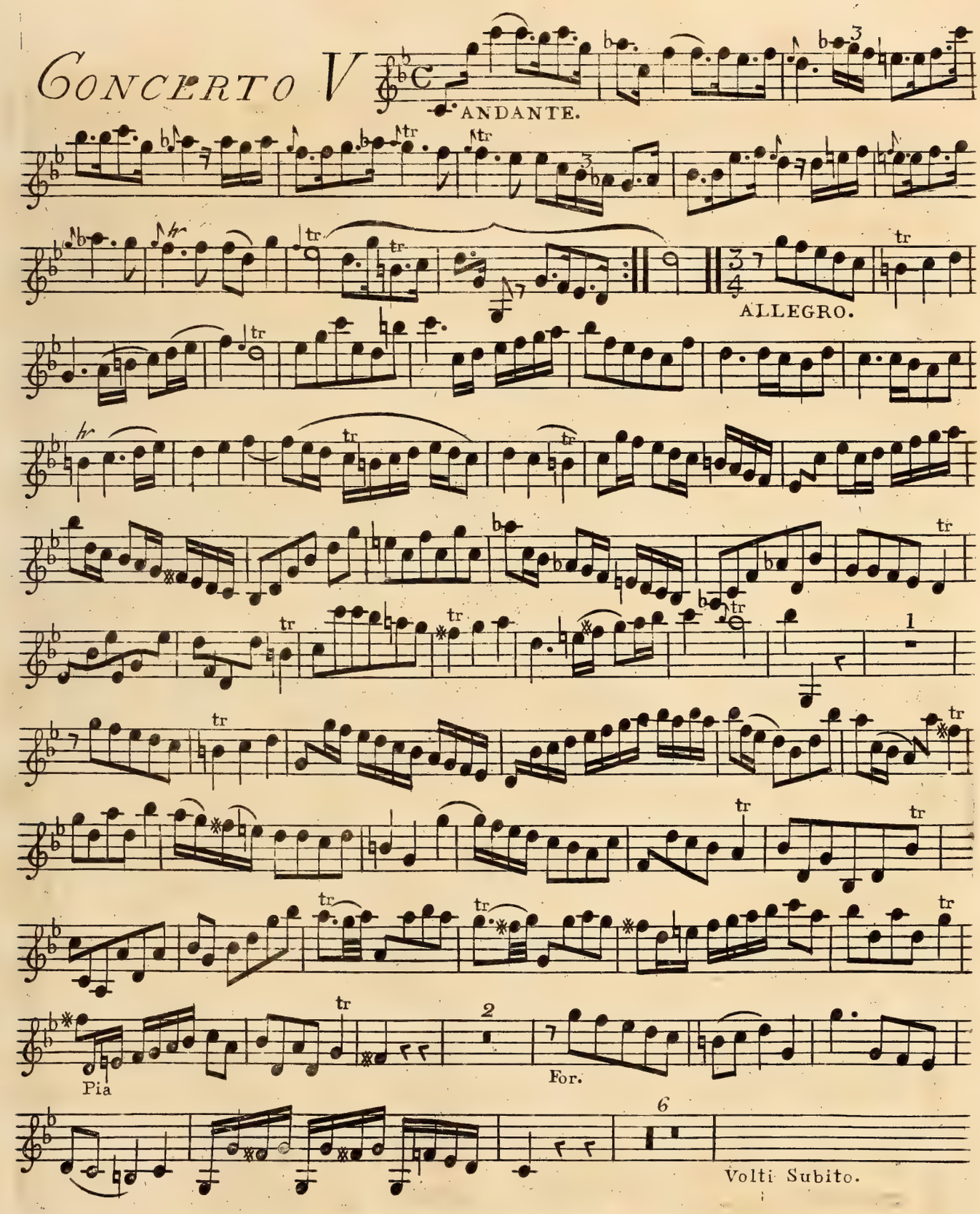
Violino Primo Ripieno.

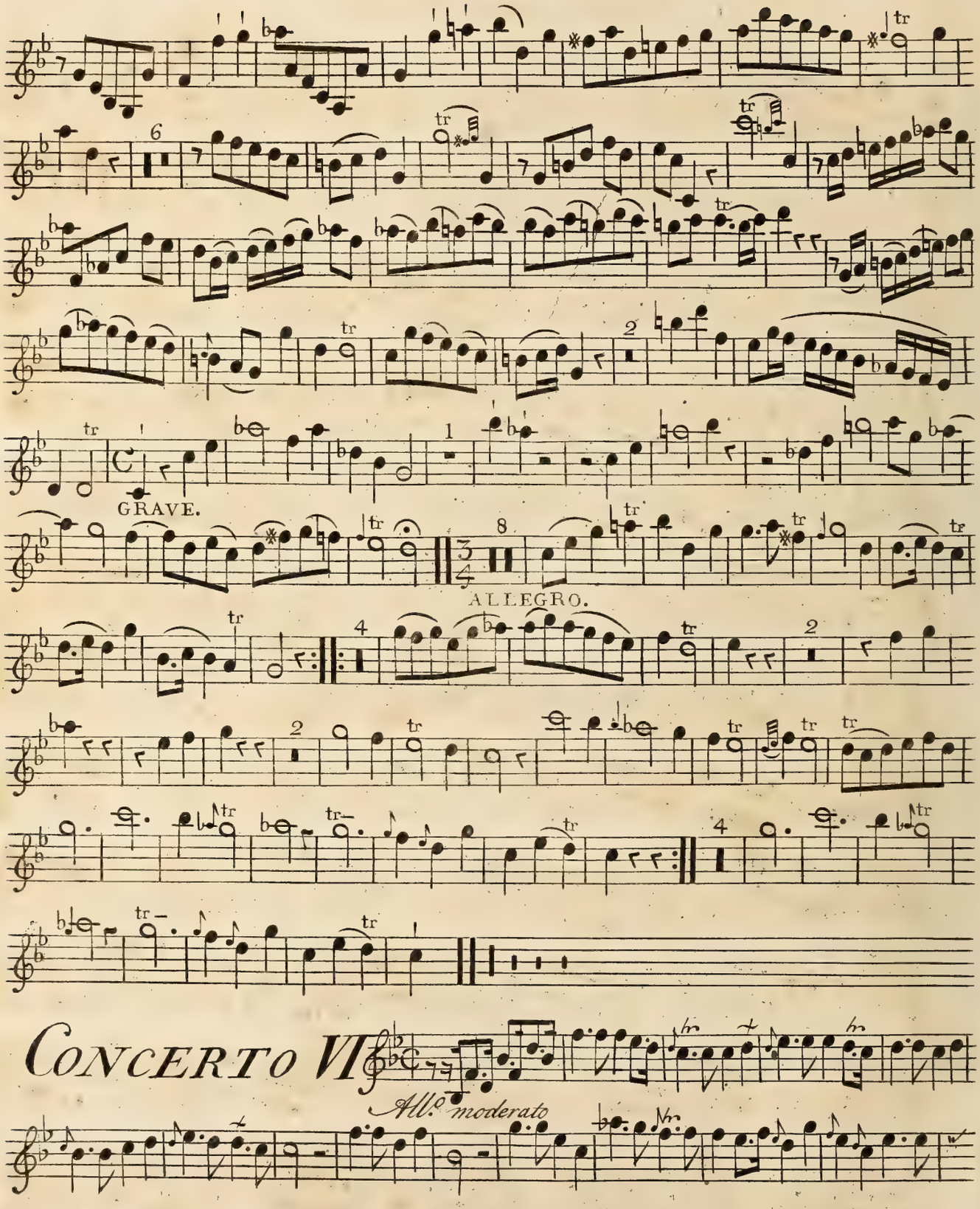


Violino Primo Ripieno.



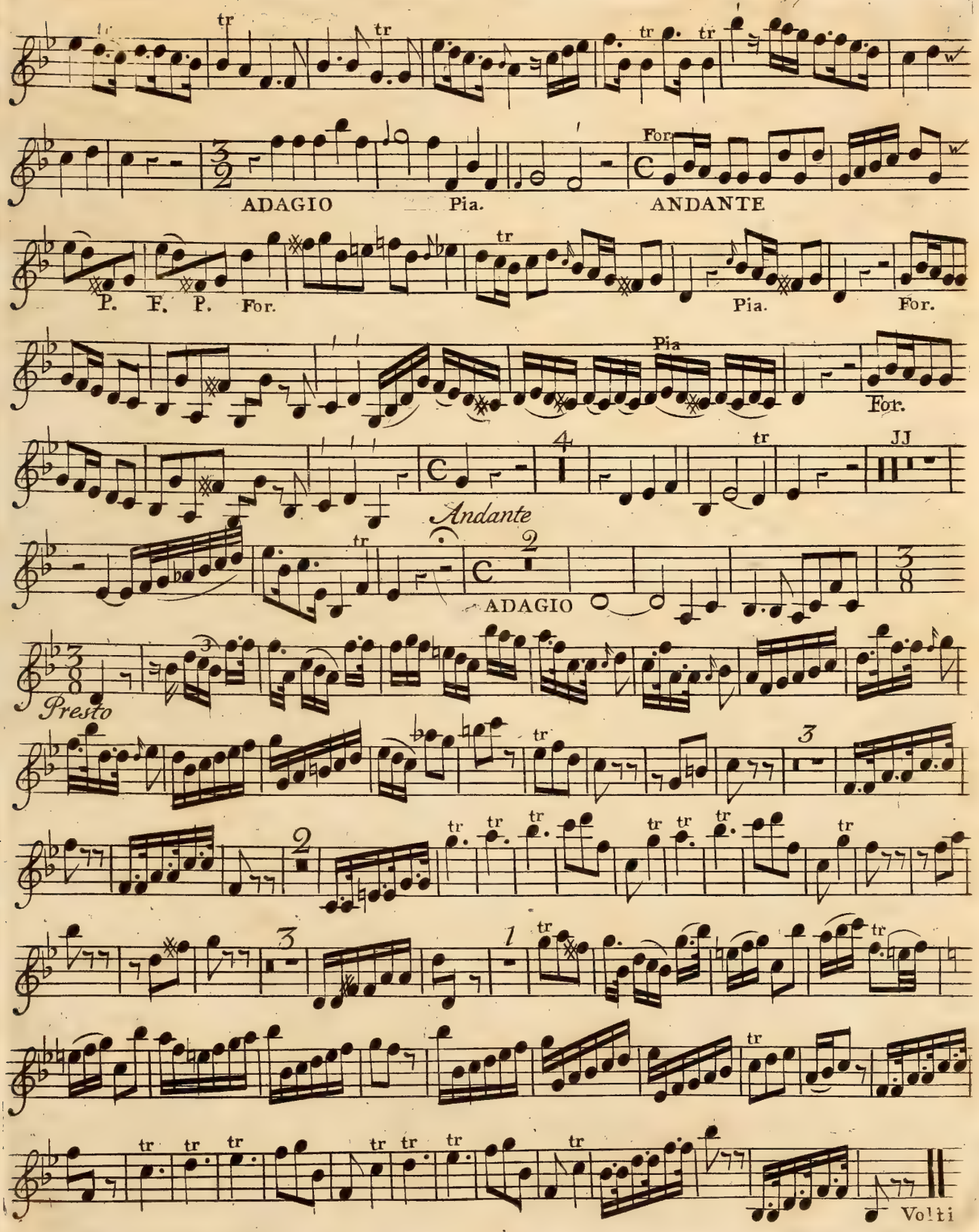
CONCERTO V



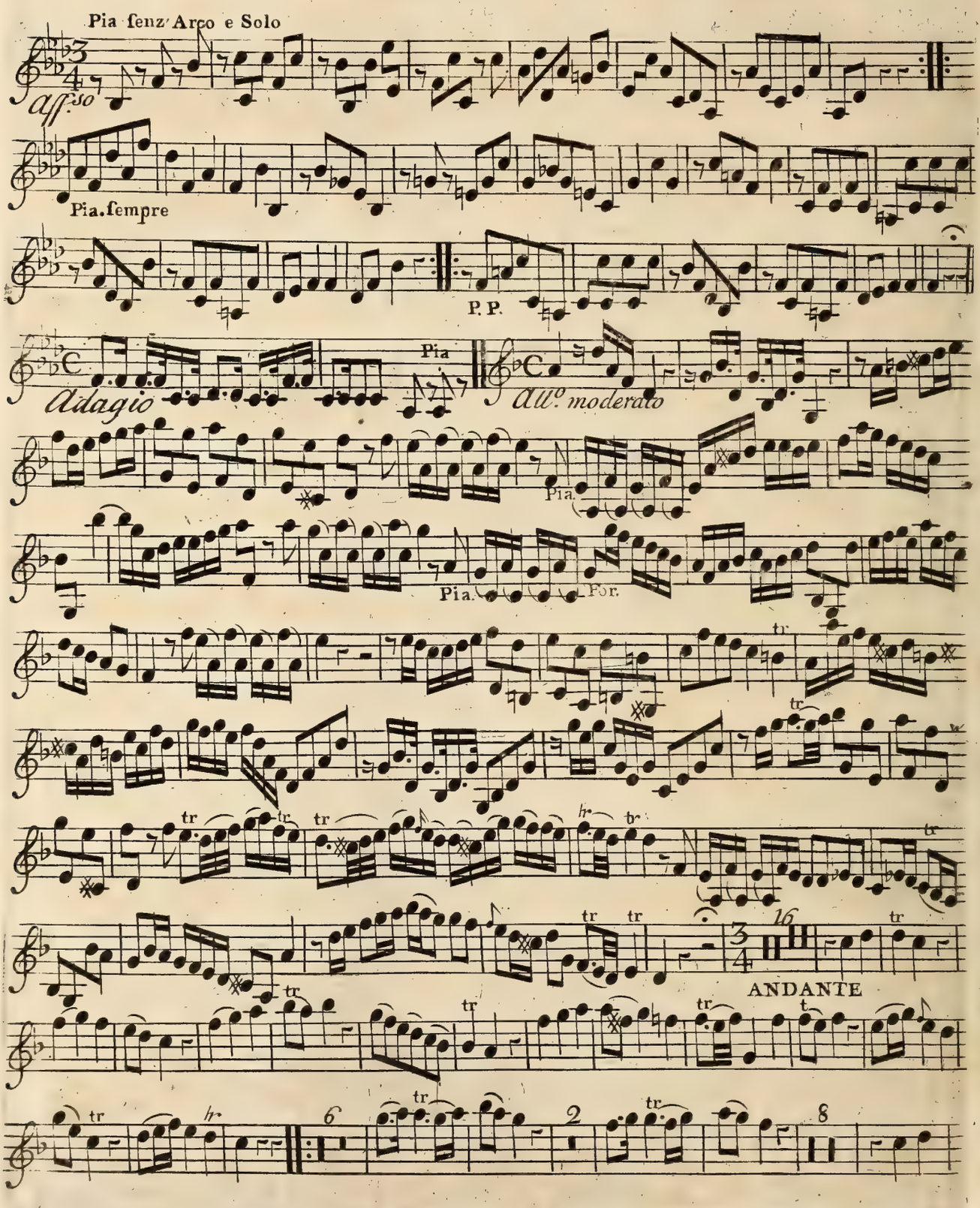


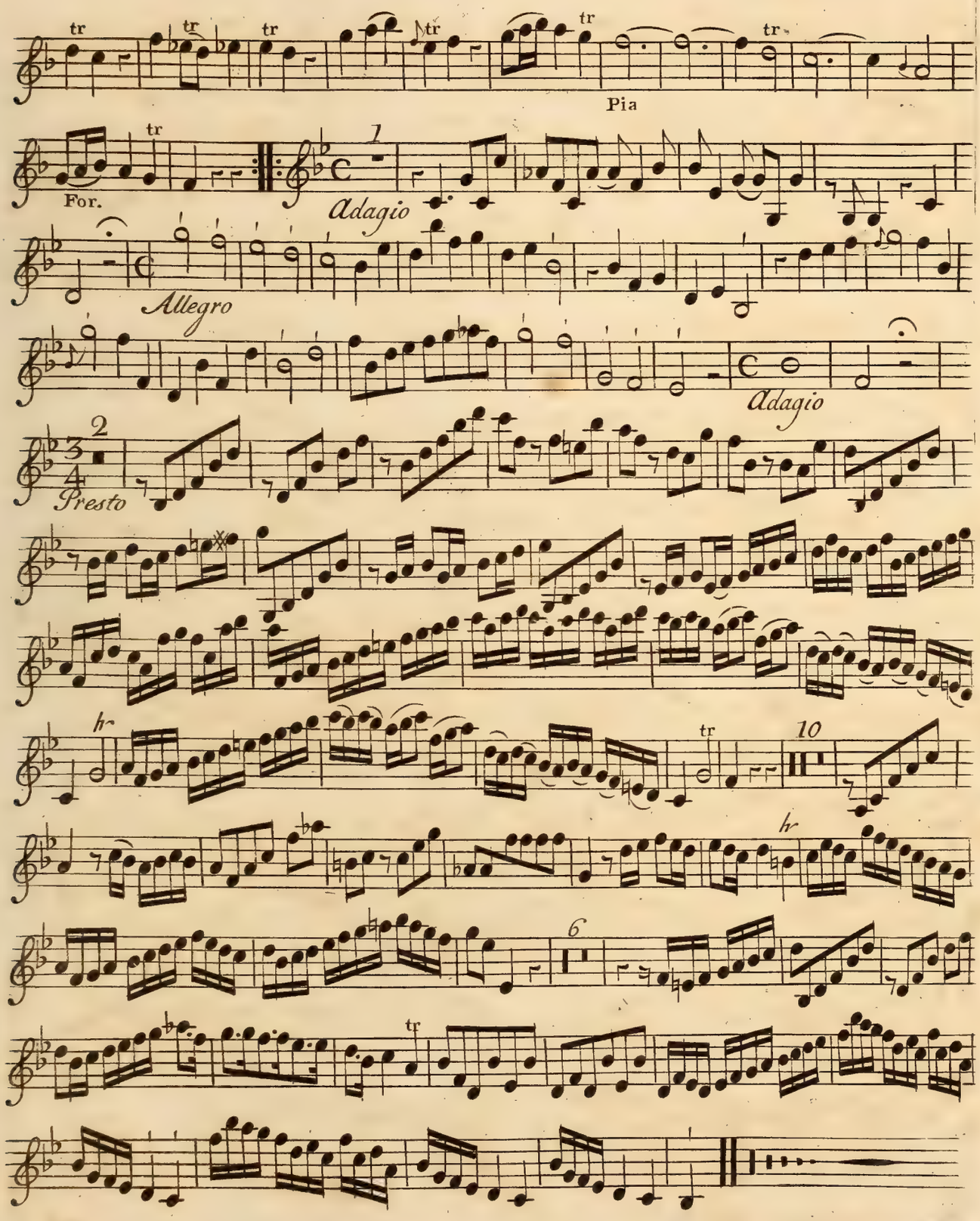
CONCERTO VI

All.o moderato


ADAGIO
Pia.
For.
ANDANTE
P. F. P. For.
Pia.
For.
Pia
For.
Andante
ADAGIO
Presto
Volti

Violino primo Ripieno




Pia
For.
Adagio
Allegro
Adagio
Presto

GE11

CONCERTI GROSSI

Composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Basso *di* Ripieno, *à quali vi sono annessi due* Flauti Traversieri, *e* Bassone.

da

F. Geminiani

Dedicati

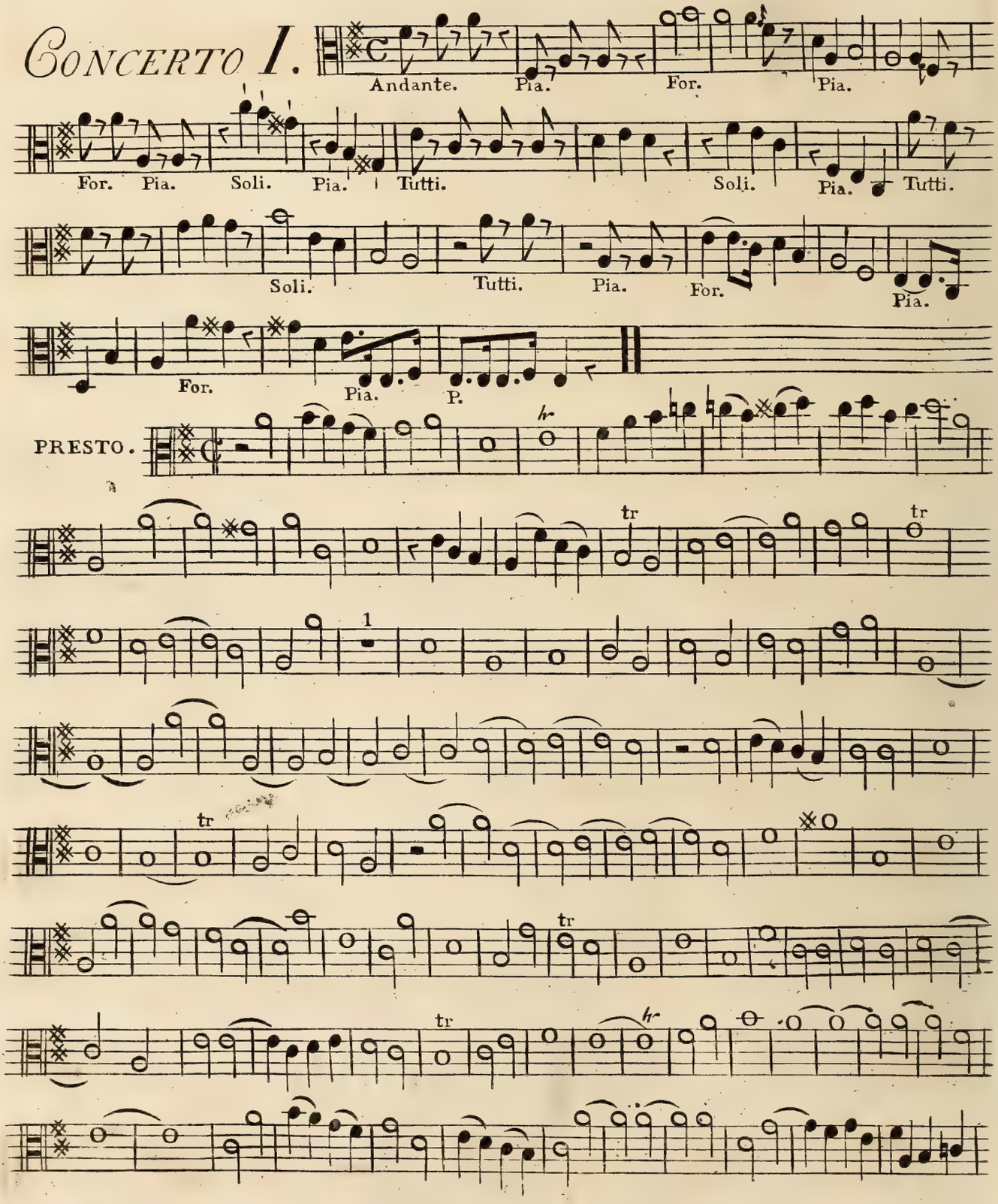
alla Celebre Accademia *della buona ed antica Musica*

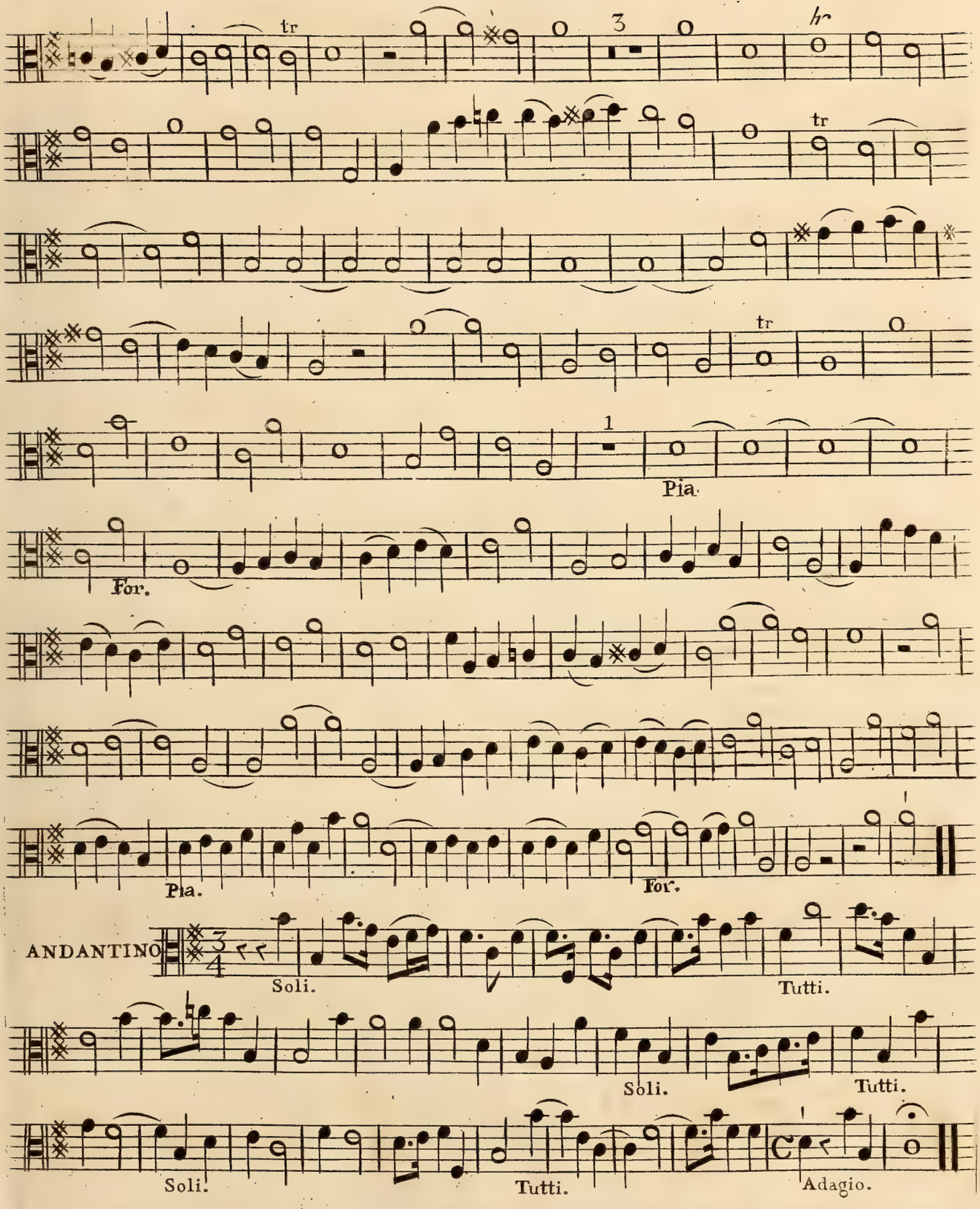
Op.ª VII.

Stampate a spese dell' Autore
con Privilegio di S. M. B.

LONDRA MDCCXLVIII

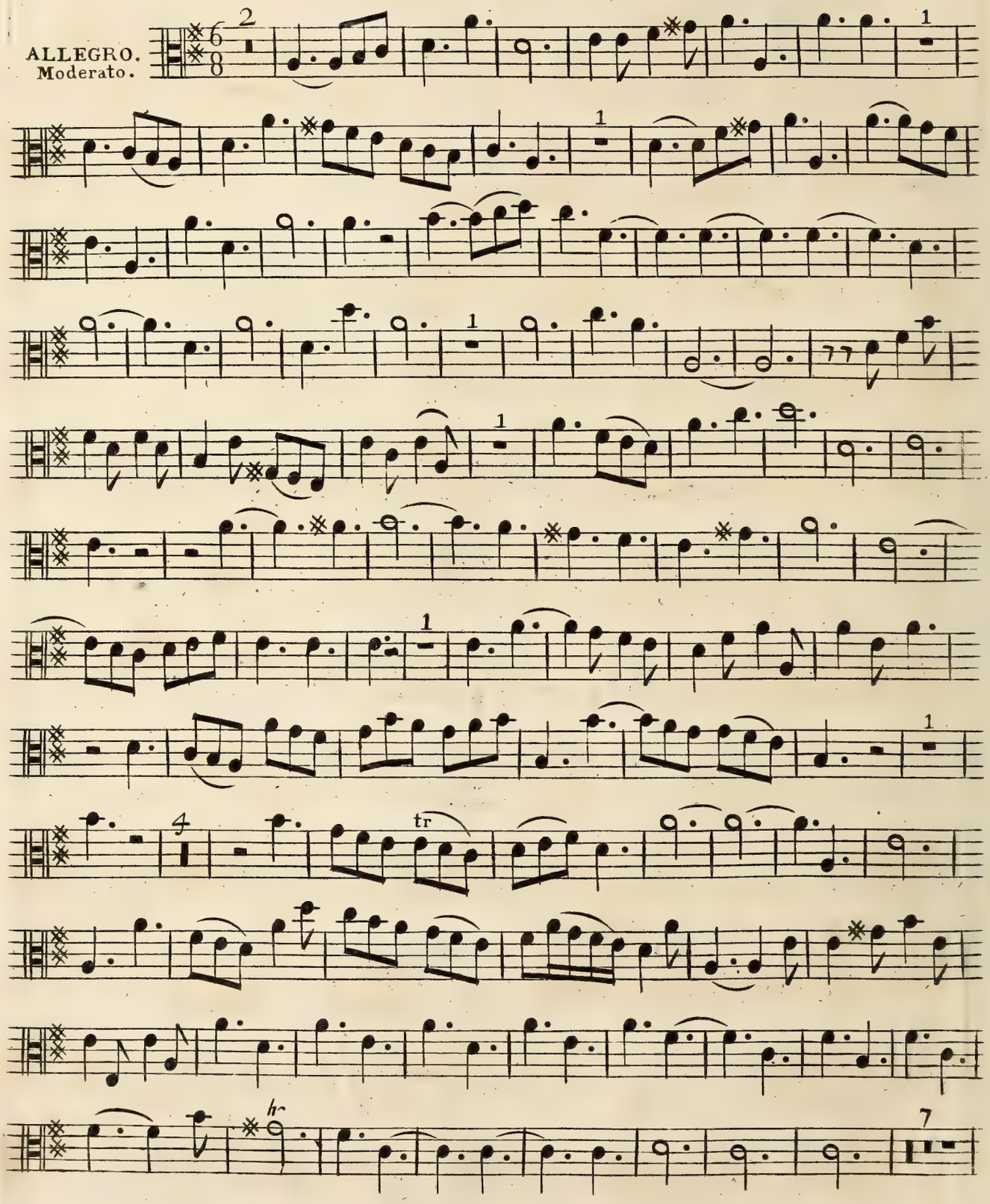
CONCERTO I.

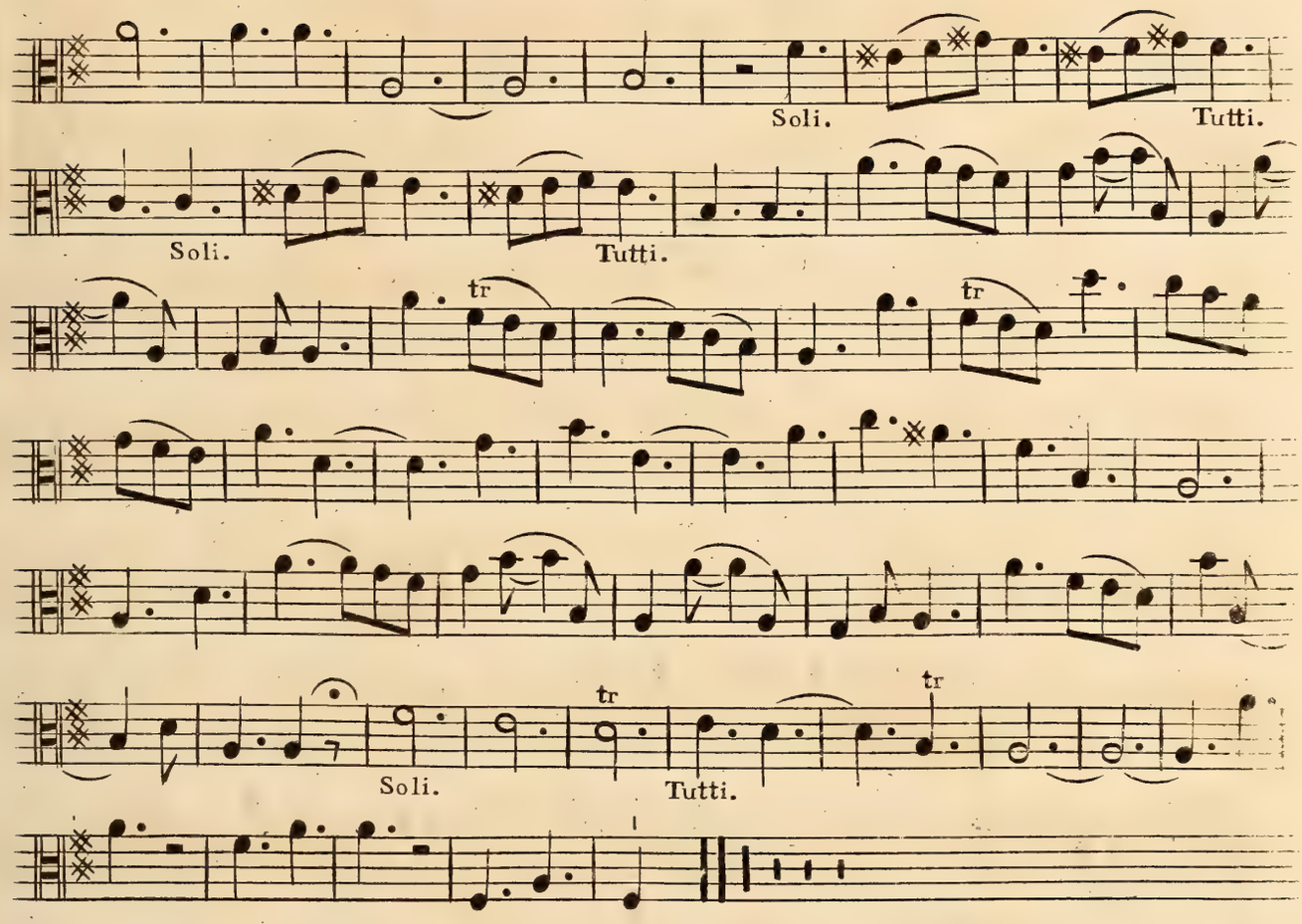

Andante.
Pia.
For.
Pia.
For.
Pia.
Soli.
Pia.
Tutti.
Soli.
Pia.
Tutti.
Soli.
Tutti.
Pia.
For.
Pia.
For.
Pia.
P.
PRESTO.
hr
tr
tr
1
tr
tr
hr
tr


tr
3
tr
tr
1
Pia.
For.
Pia.
For.
ANDANTINO
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.

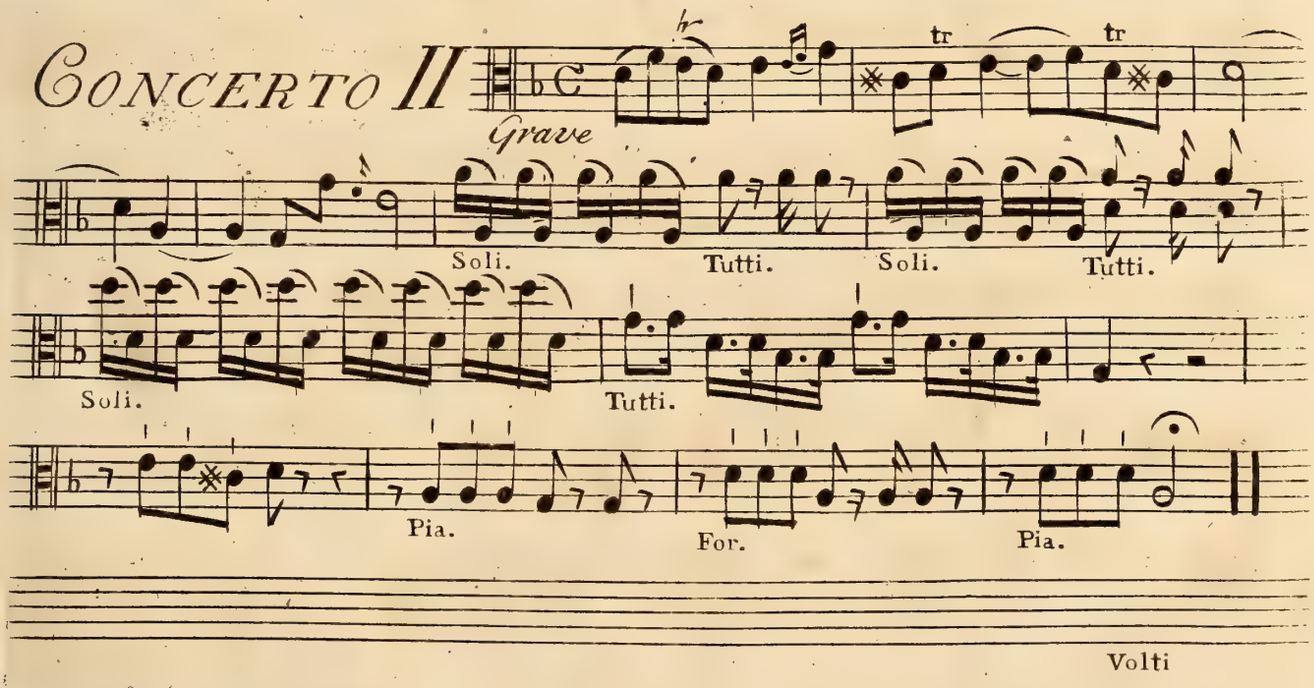
Viola del Concertino.

ALLEGRO.
Moderato.



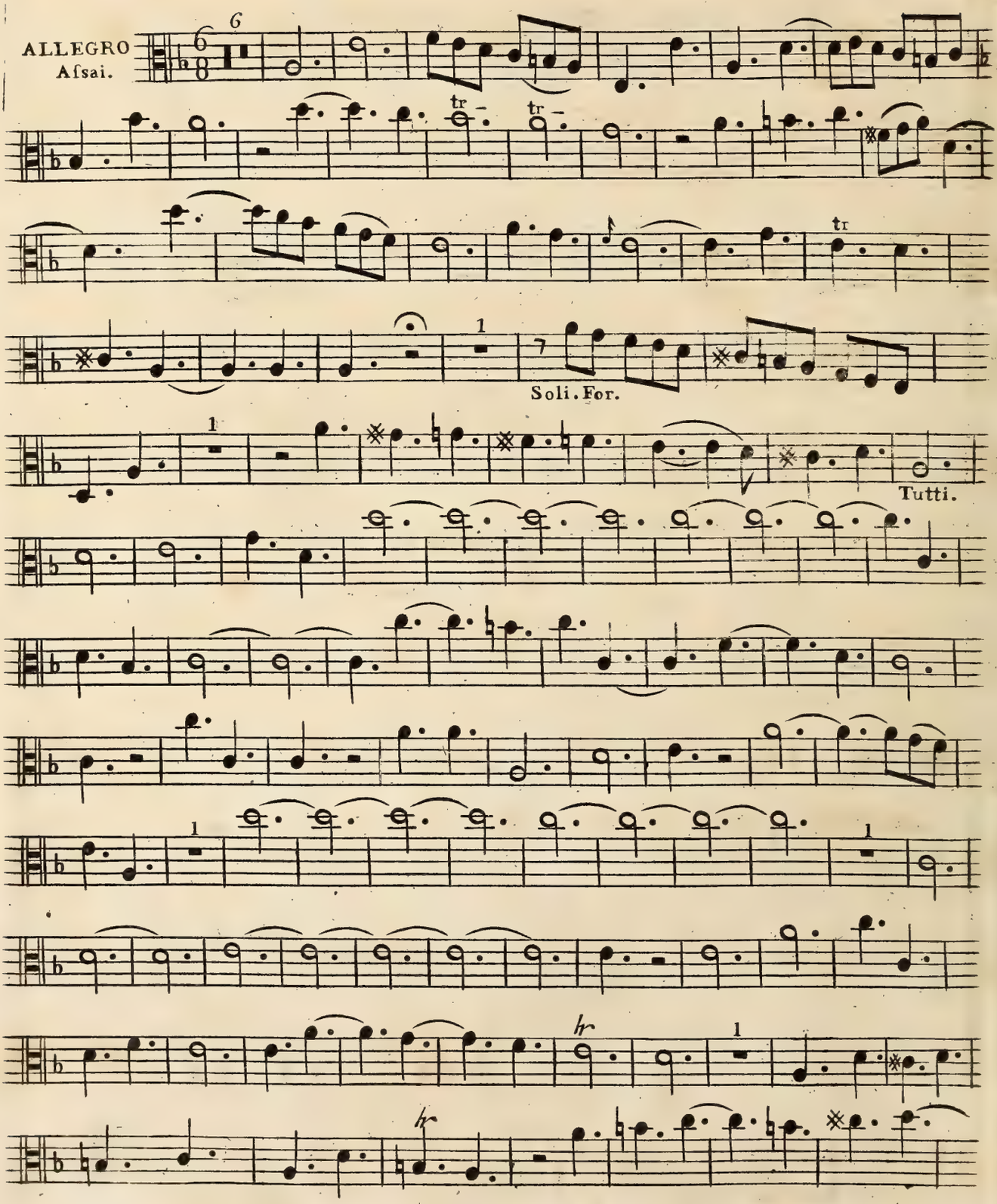


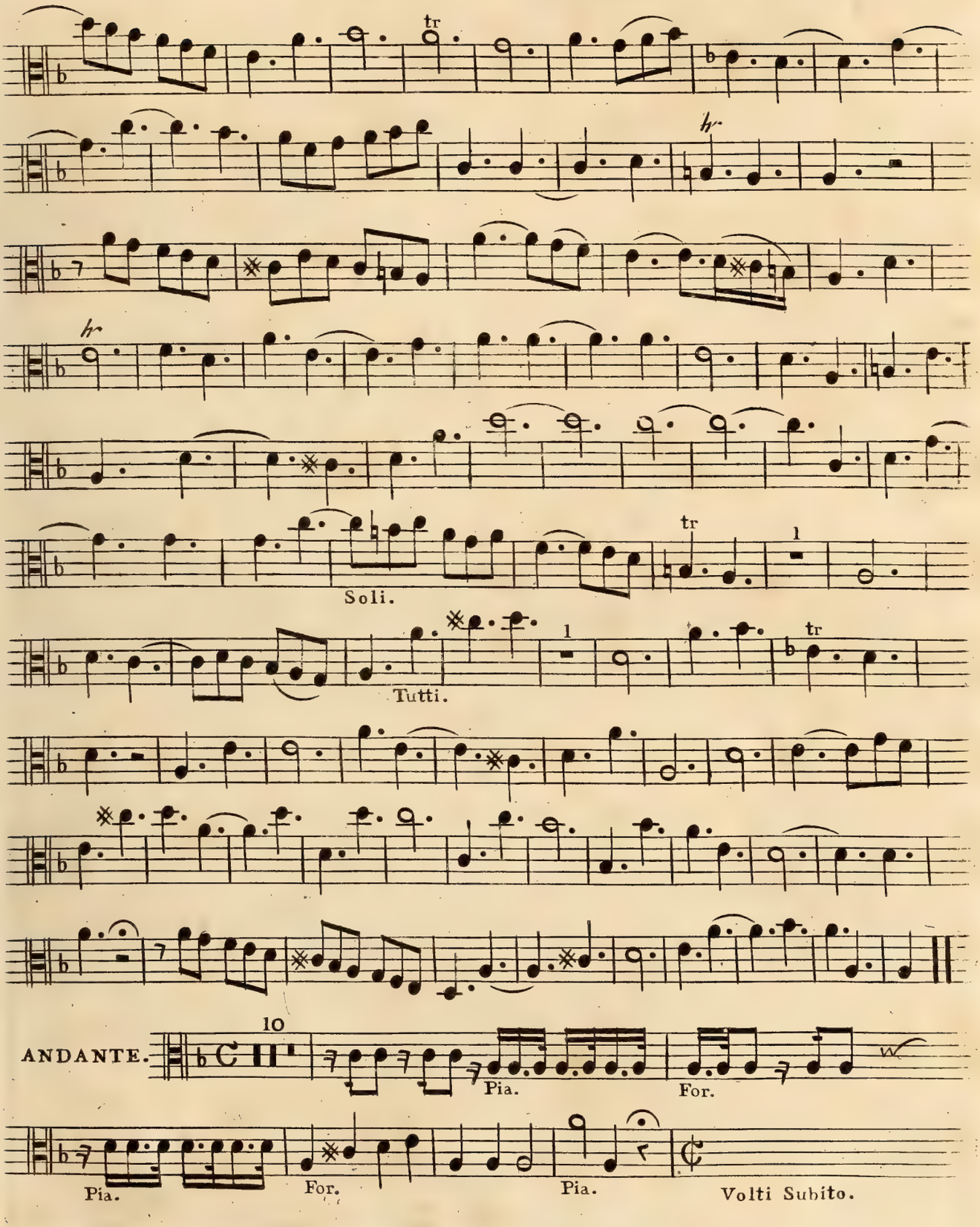
CONCERTO II

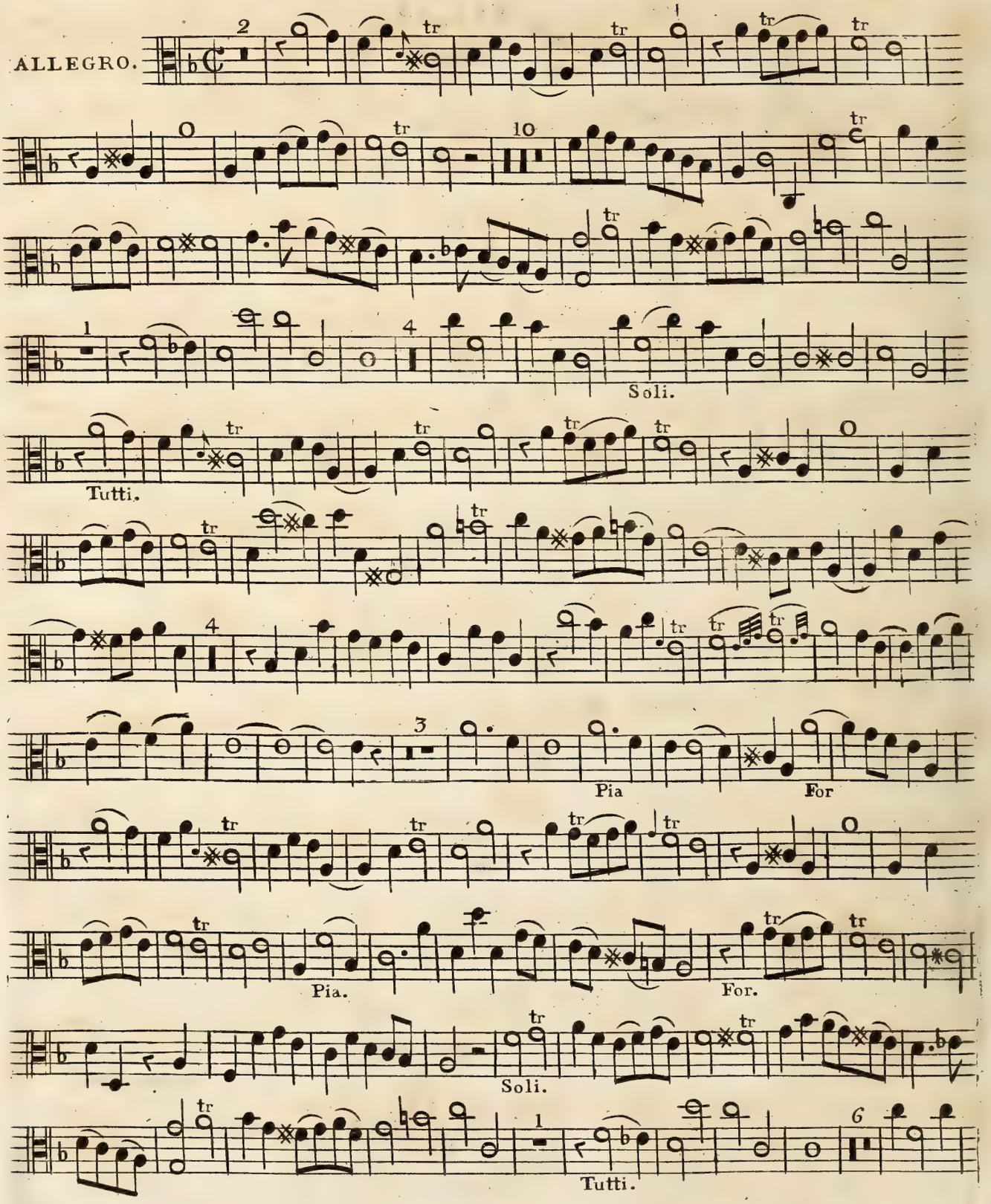


Volti

Viola del Concertino.




tr
hr
Soli.
Tutti.
ANDANTE.
10
Pia.
For.
Pia.
For.
Pia.
Volti Subito.


ALLEGRO.
Soli.
Tutti.
Pia
For
Pia.
For.
Soli.
Tutti.

CONCERTI GROSSI

Composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Basso *di* Ripieno, *à quali vi sono annessi due* Flauti Traversieri, *e* Basone.

da

F. Geminiani

Dedicati
alla Celebre Accademia della buona ed antica Musica

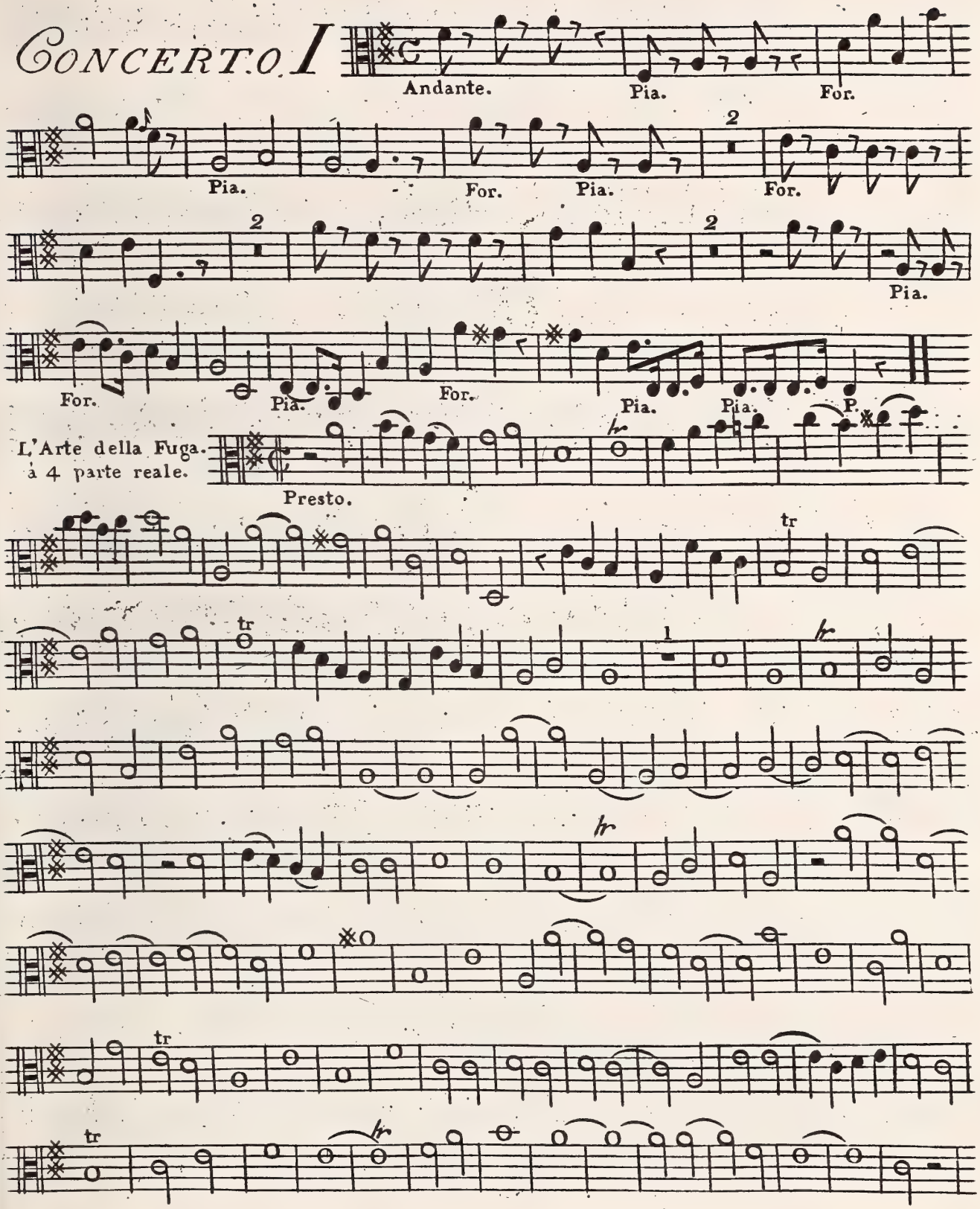
Op.ª VII.

Stampate a spese dell' Autore
con Privilegio di S. M. B.

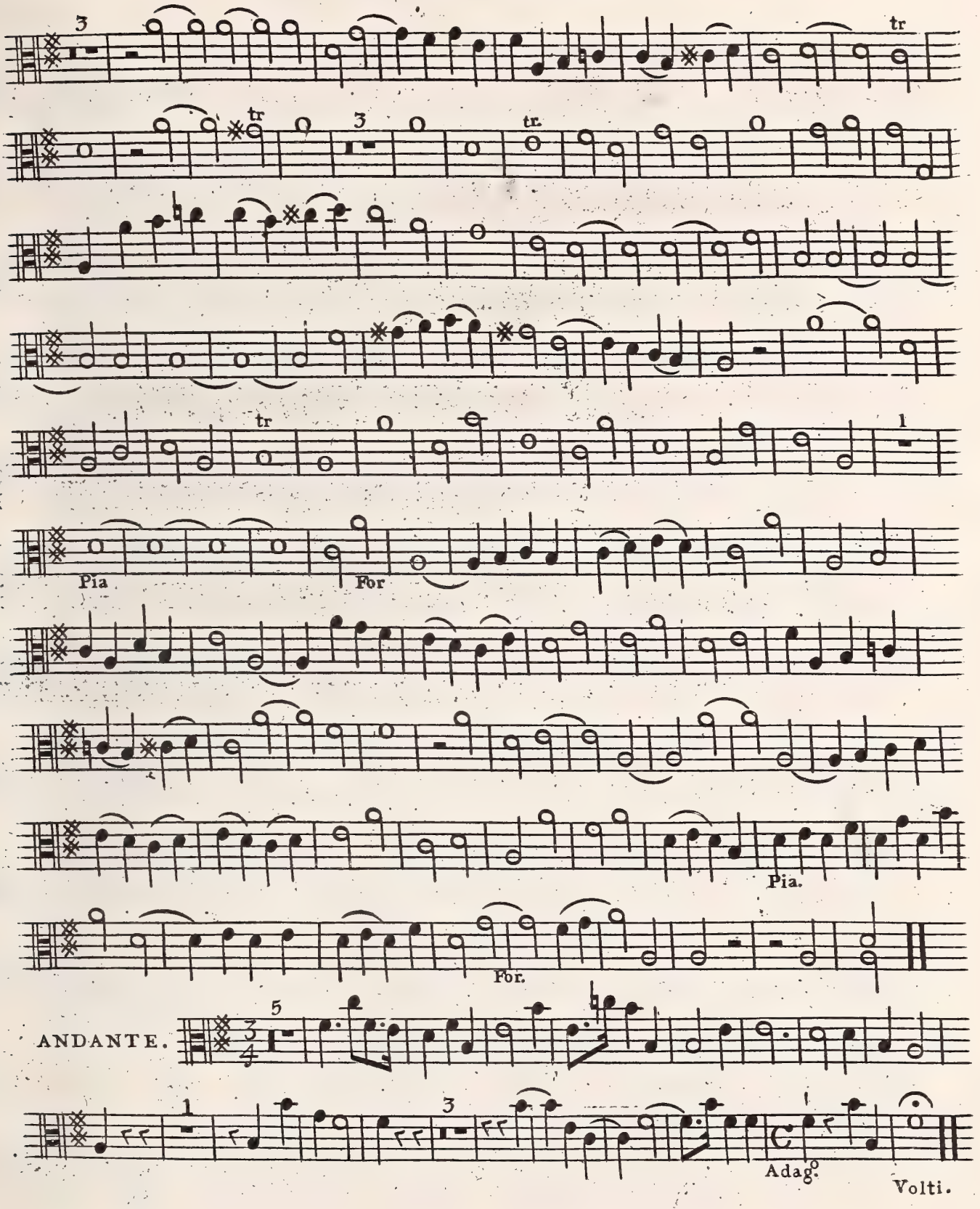
LONDRA MDCCXLVIII

Viola di Ripieno.

Concerto I

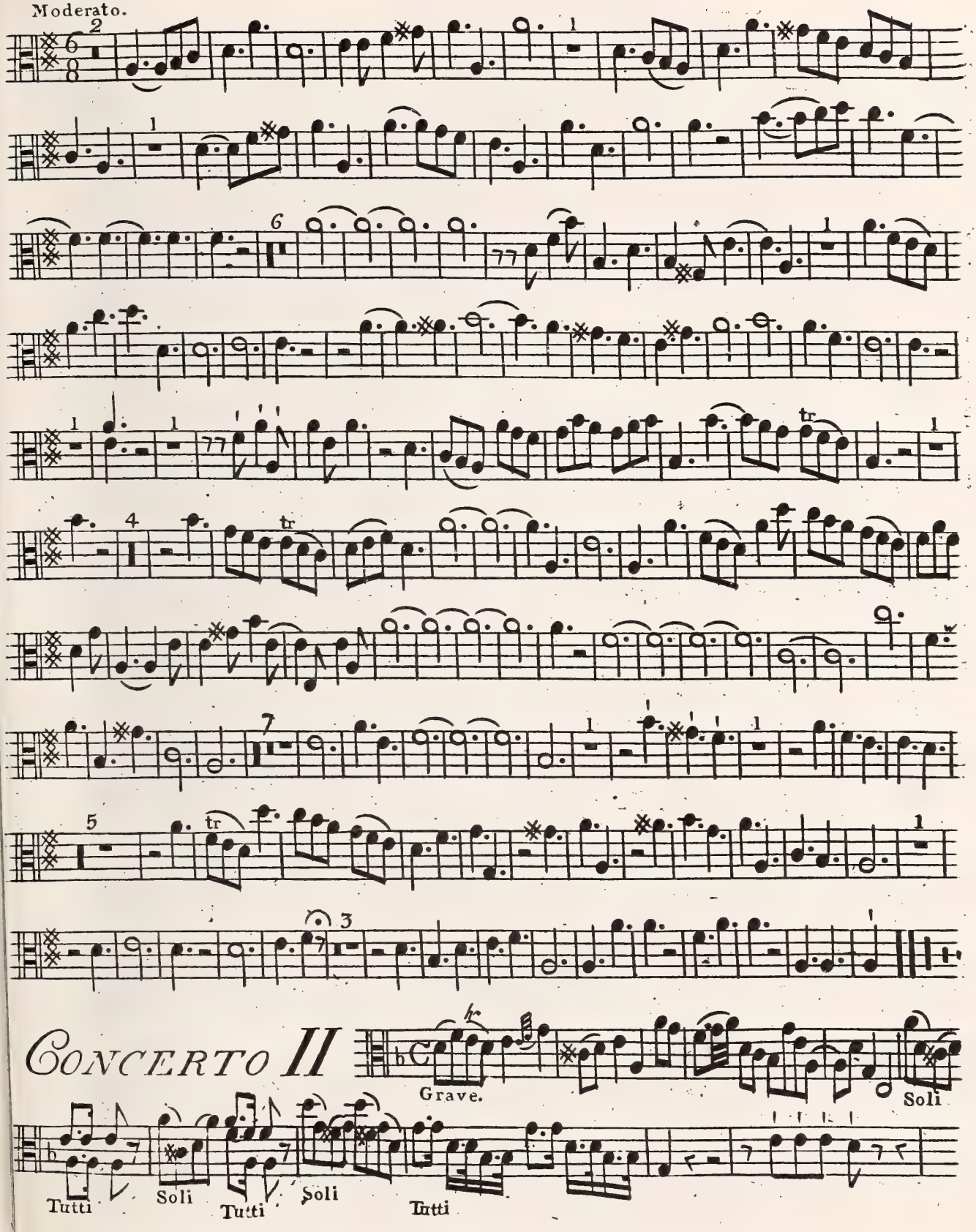


Viola di Ripieno.

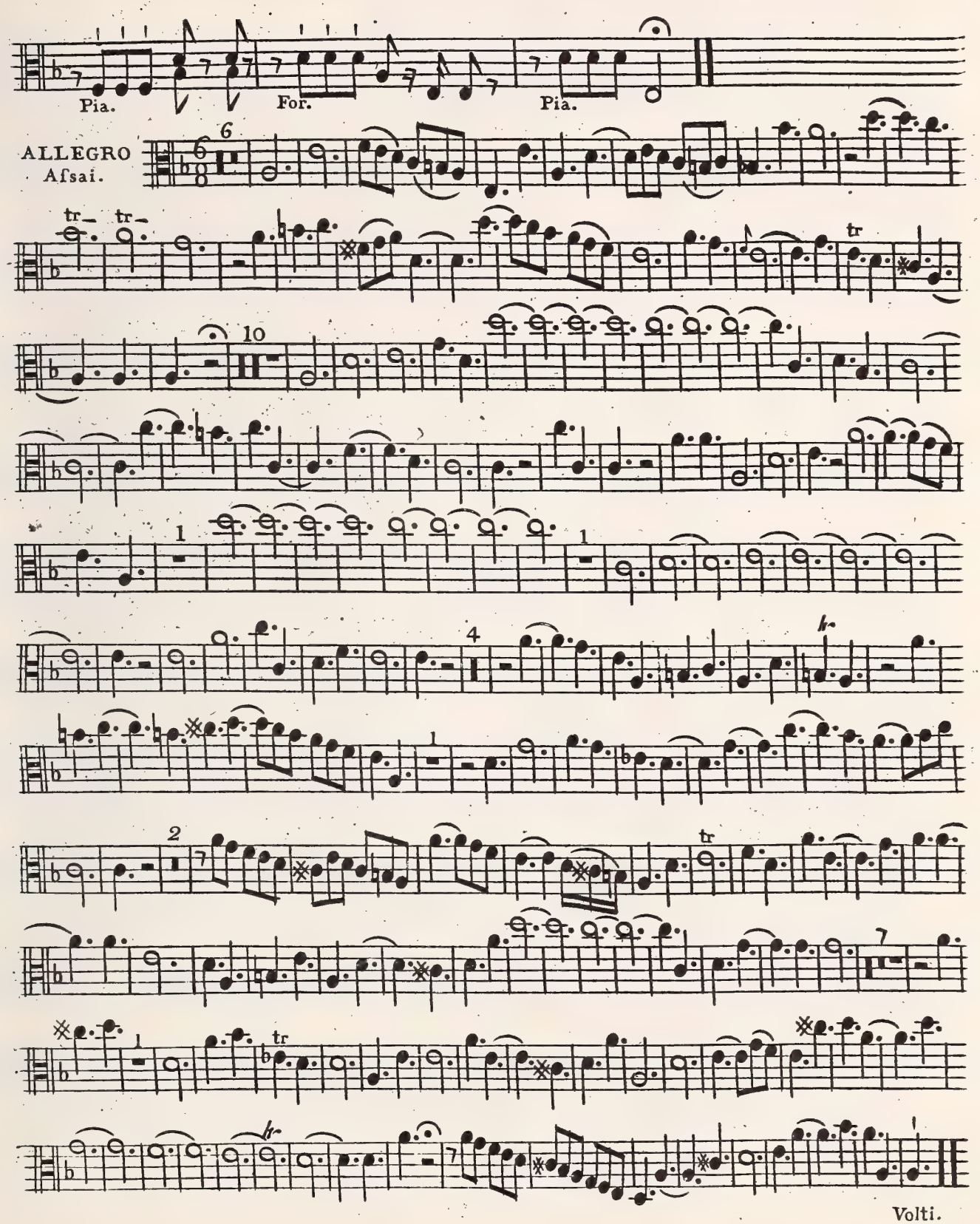


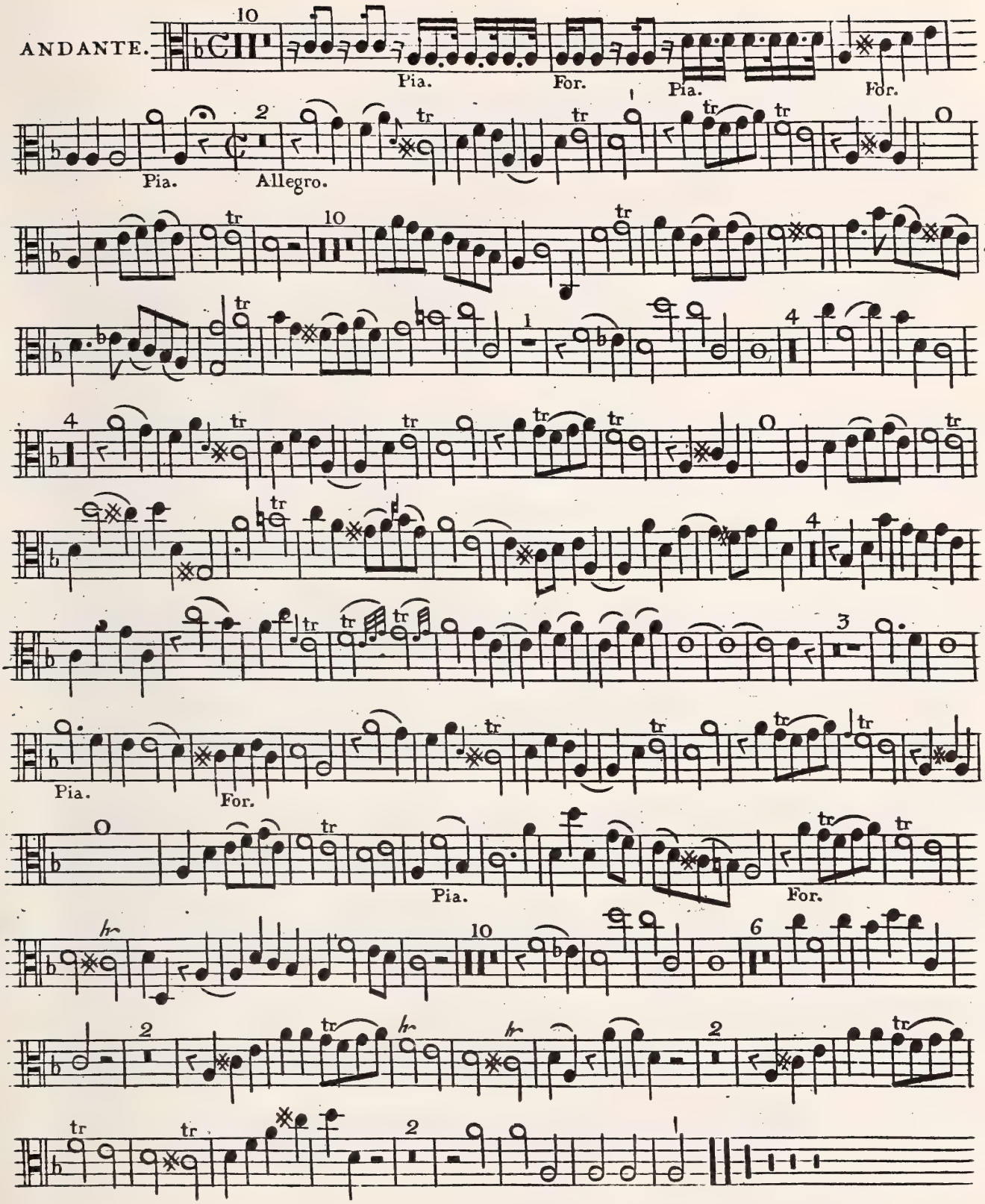
Viola di Ripieno.

ALLEGRO
Moderato.

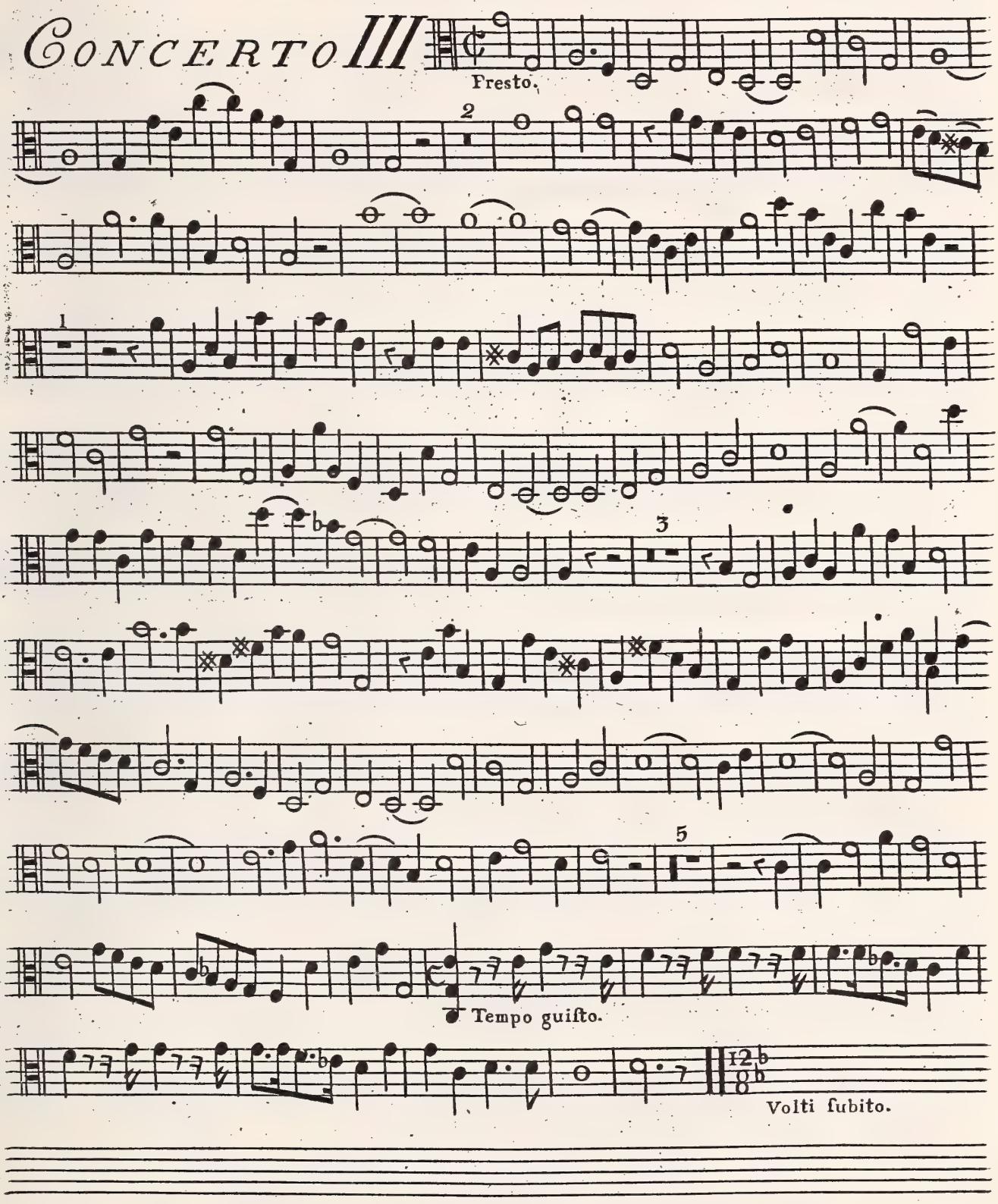


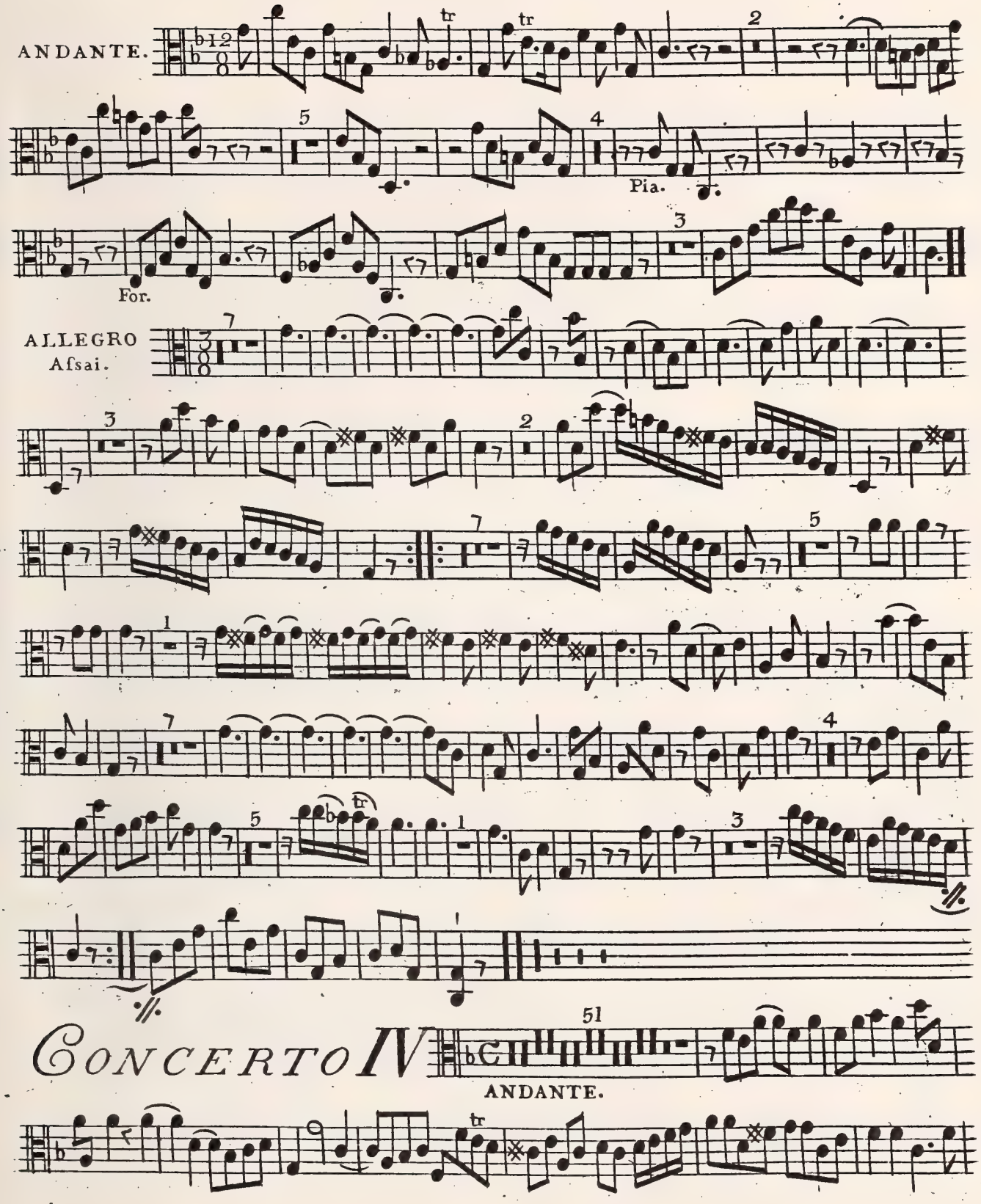
Concerto II

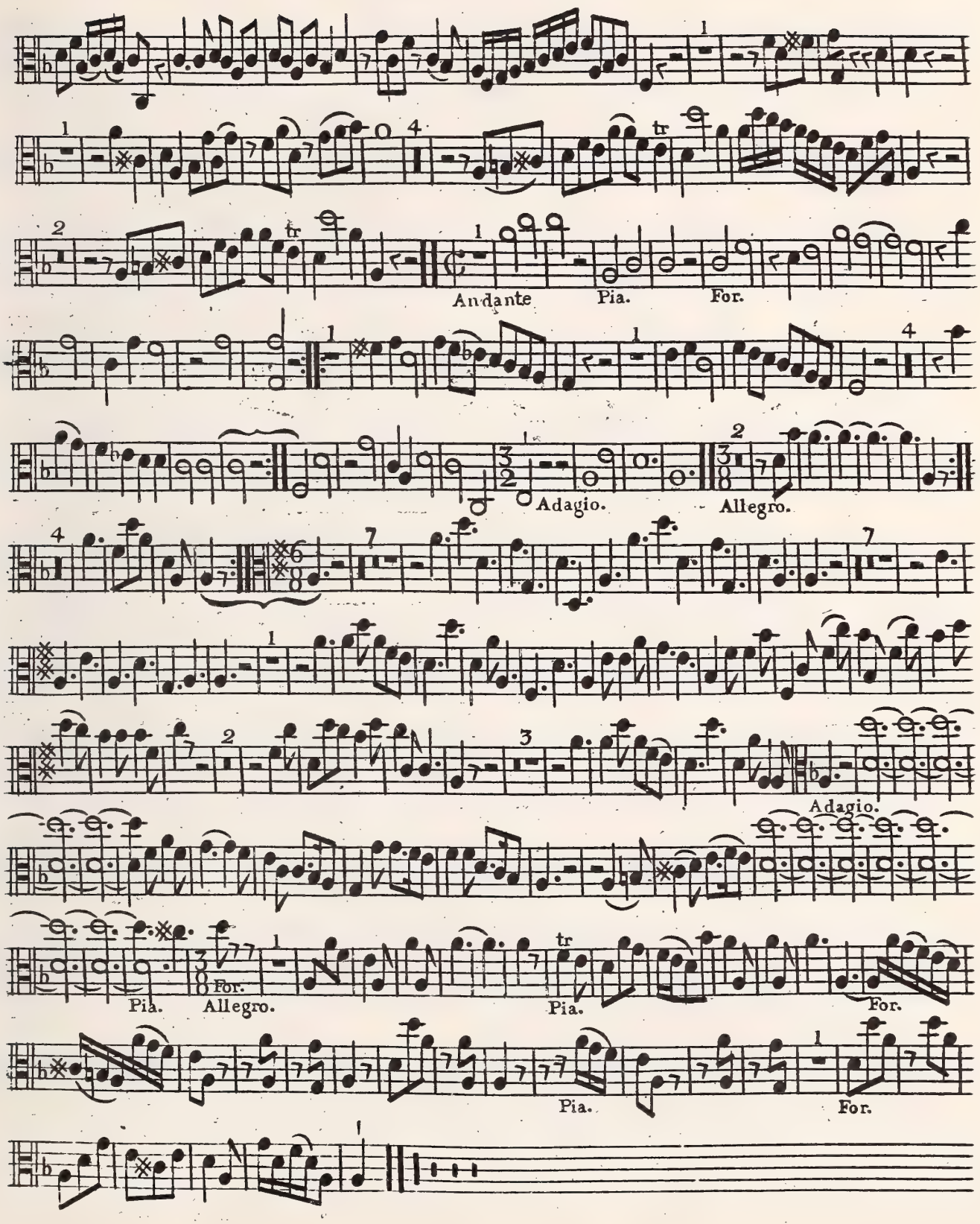

Pia.
For.
Pia.
ALLEGRO
Assai.
Volti.


ANDANTE.
Pia.
For.
Pia.
For.
Pia.
Allegro.
Pia.
For.
Pia.
For.

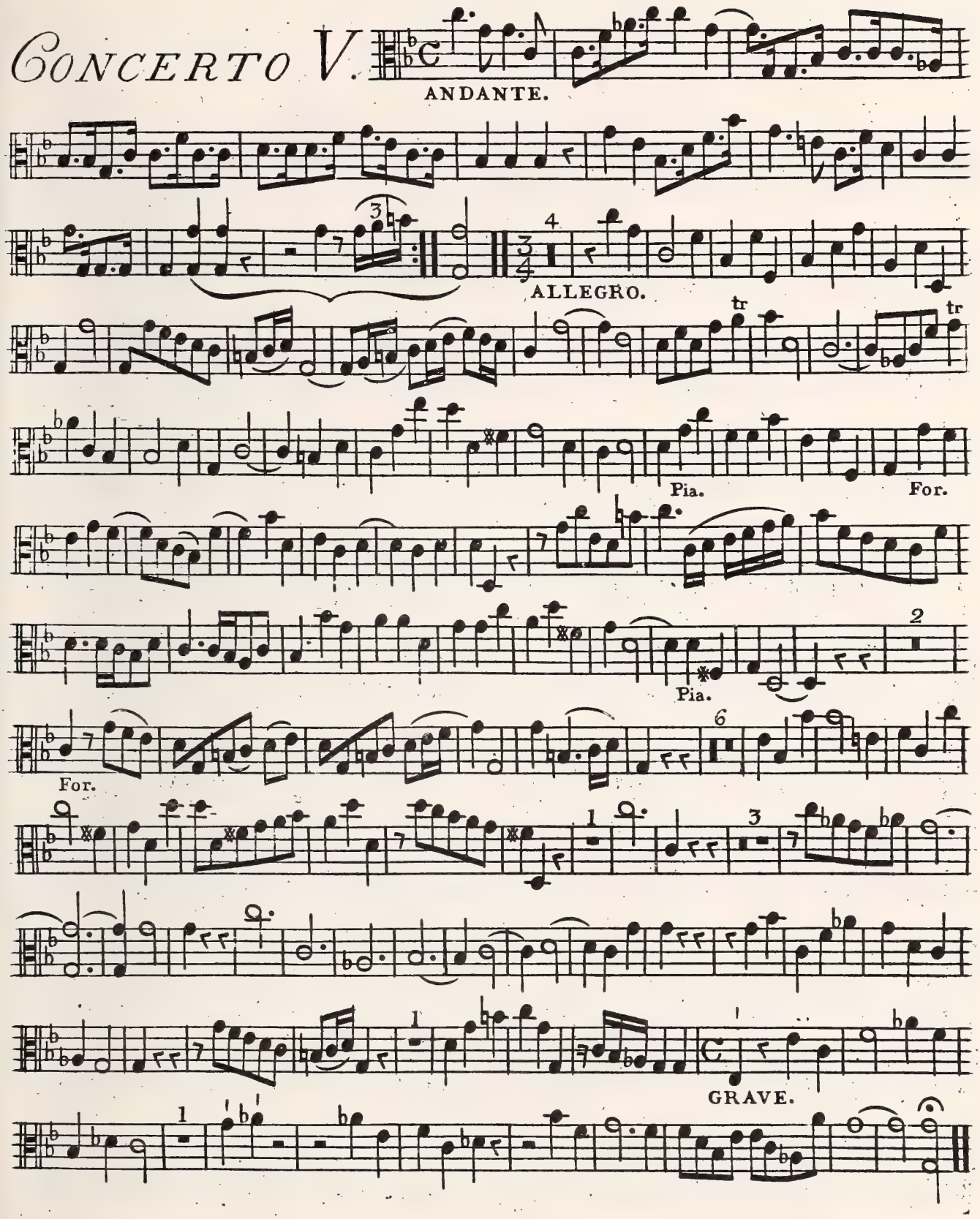
CONCERTO III

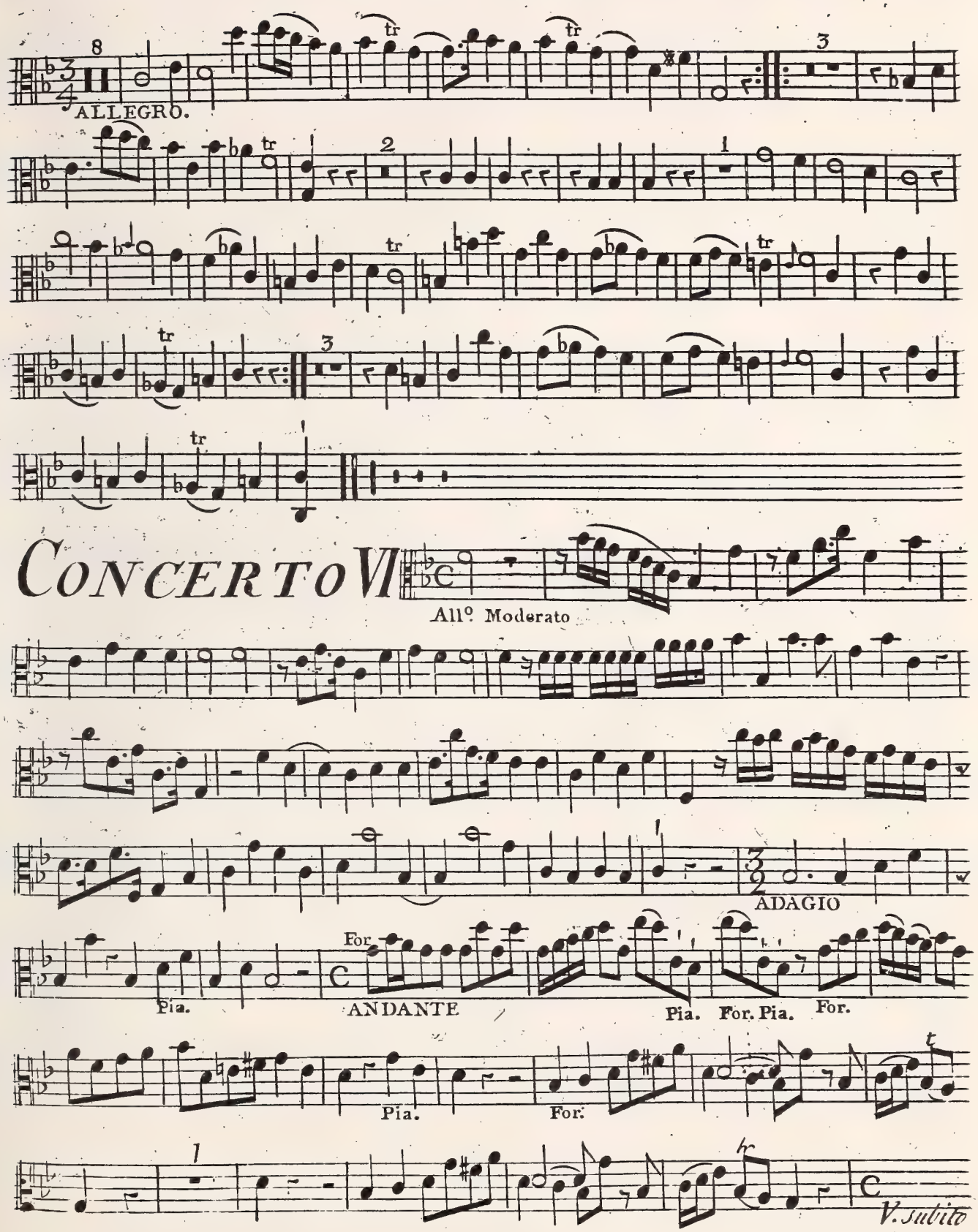



ANDANTE.
Pia.
For.
ALLEGRO
Afsai.
CONCERTO IV
ANDANTE.

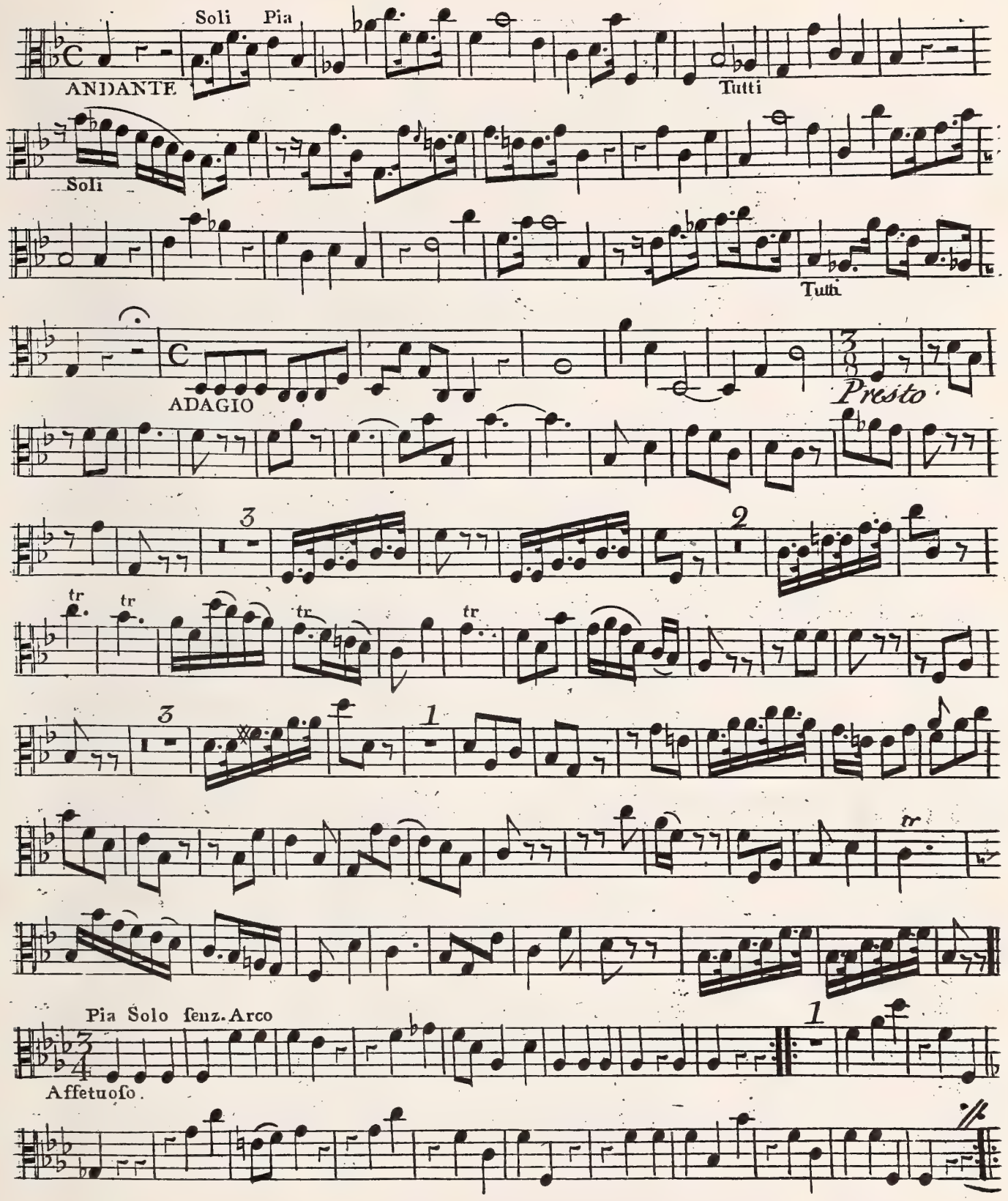

Andante
Pia.
For.
Adagio.
Allegro.
Adagio.
Pia.
For.
Allegro.
Pia.
For.
Pia.
For.

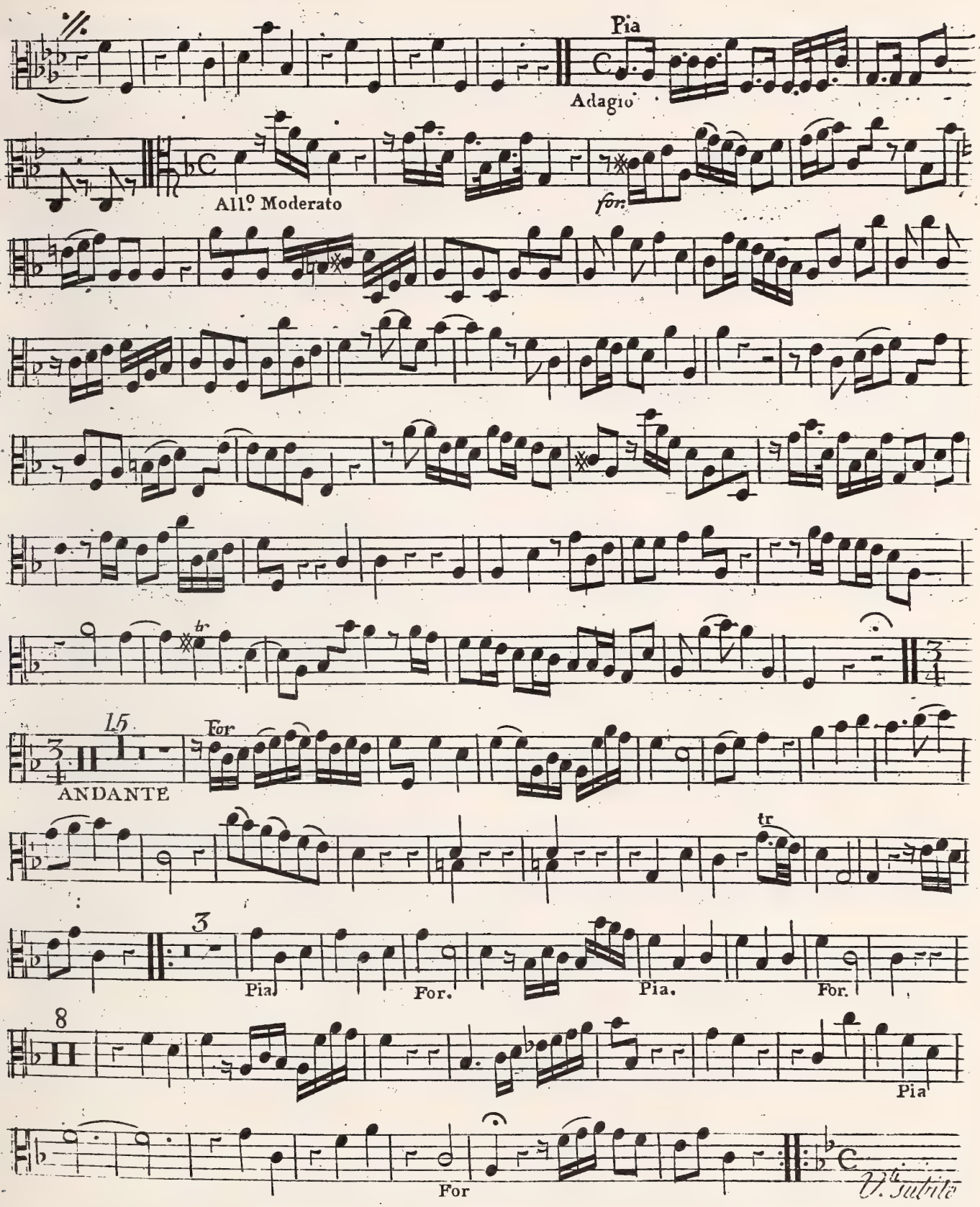
CONCERTO V.



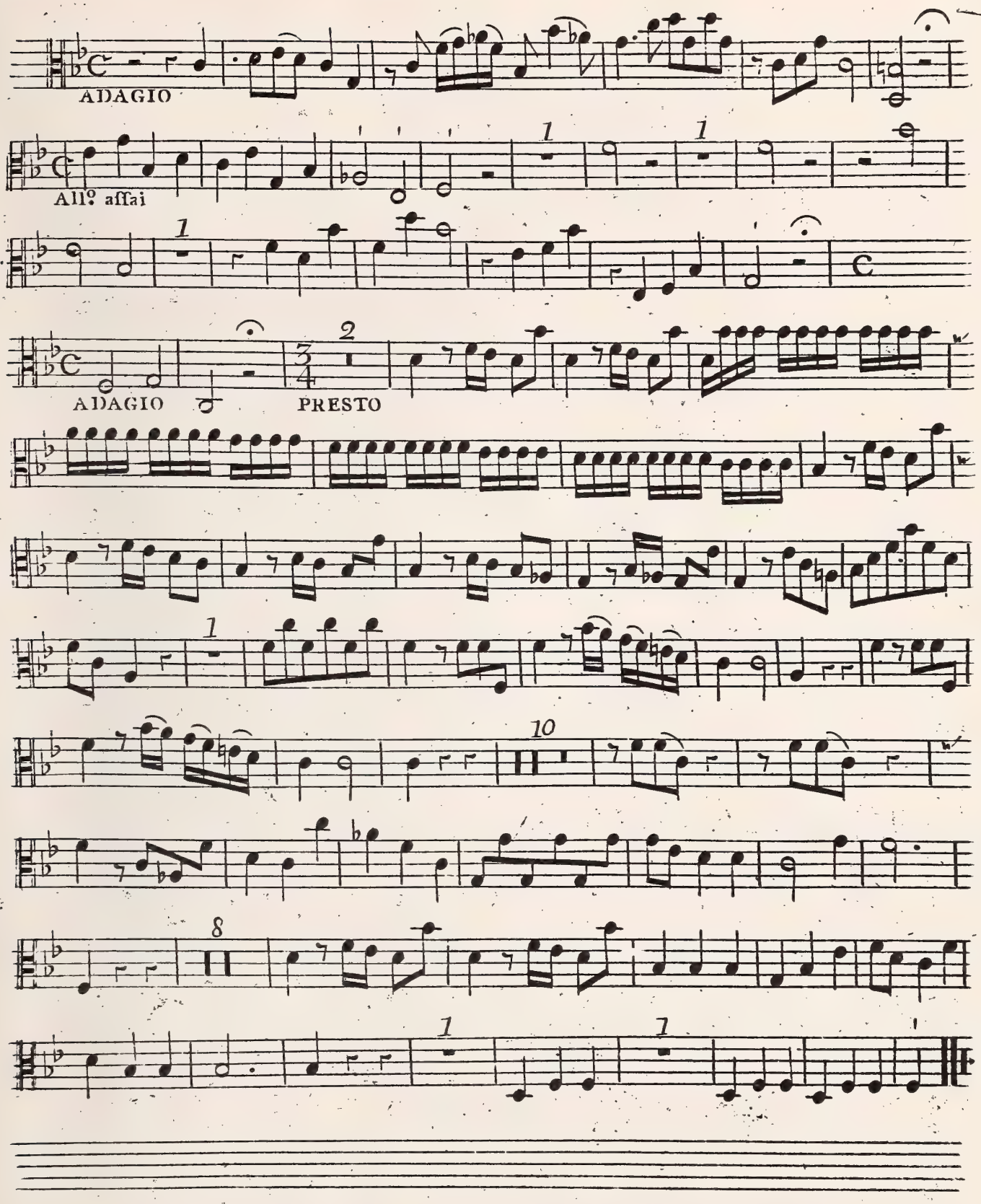

8
ALLEGRO.
tr
3
2
1
CONCERTO VI
All° Moderato
ADAGIO
For
Pia.
ANDANTE
Pia. For. Pia. For.
Pia.
For.
V. subito

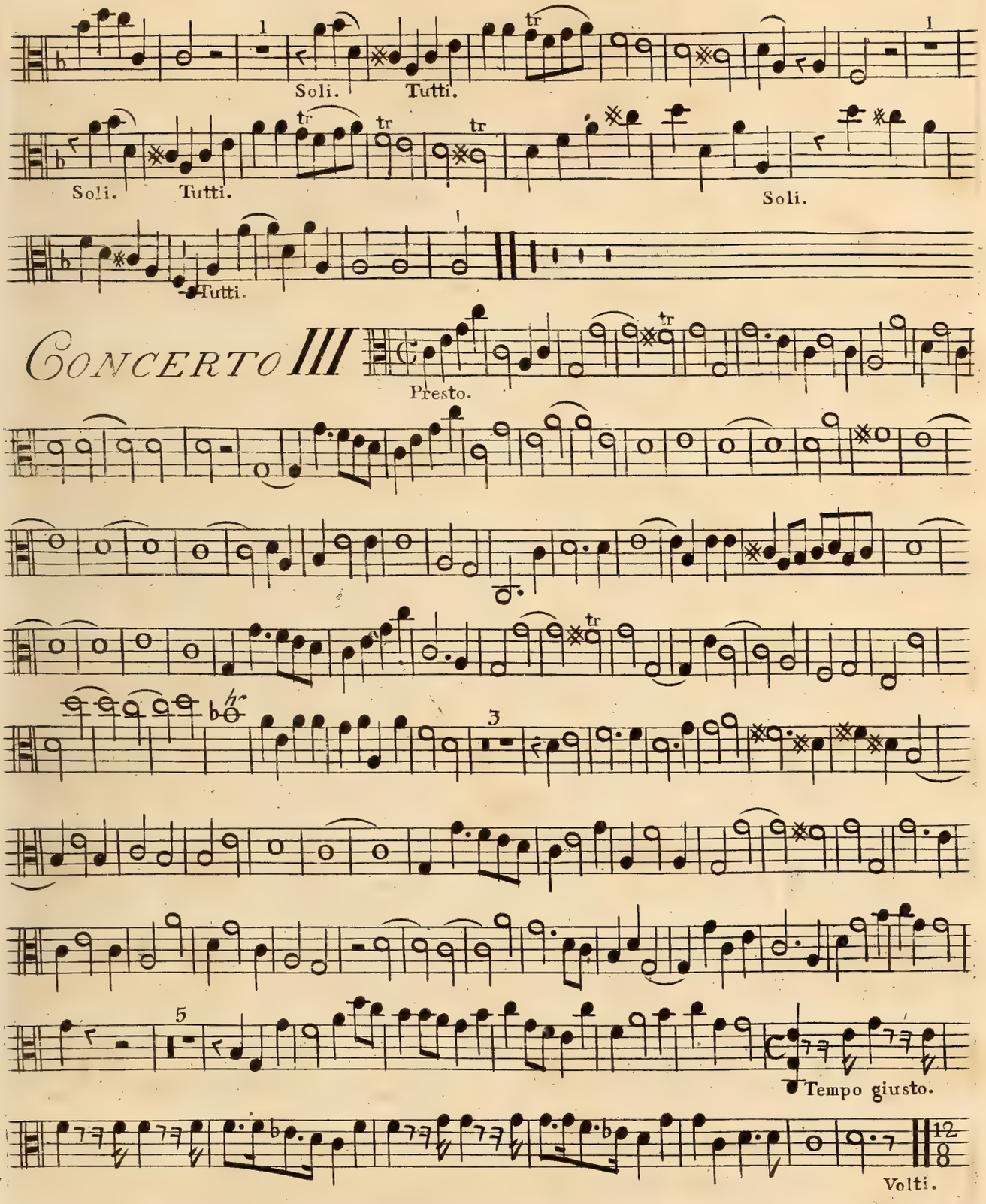
Viola di Ripieno

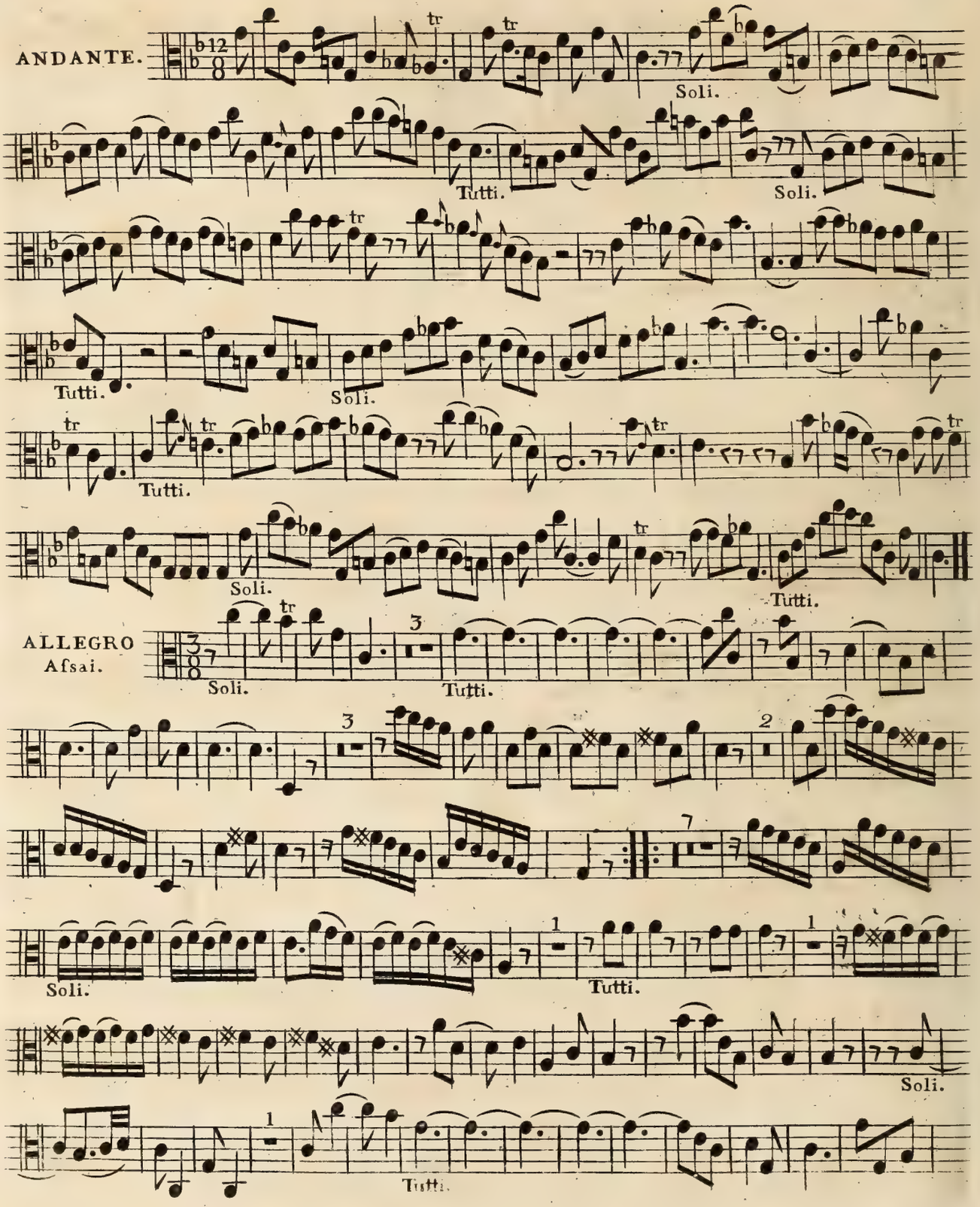


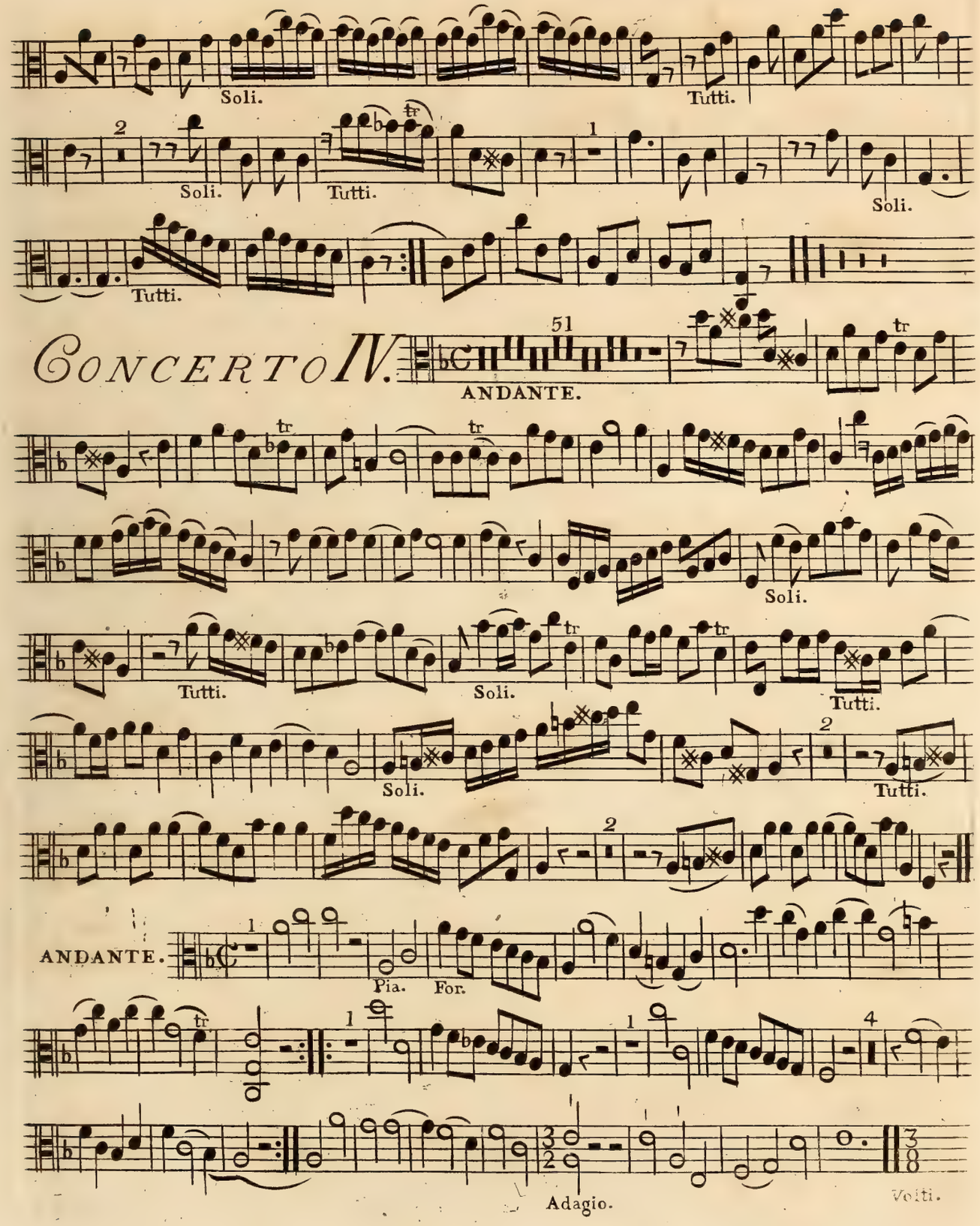

Pia
Adagio
All.o Moderato
for.
15
For
ANDANTE
tr
3
Pia.
For.
Pia.
For.
8
Pia
For
V.a subito

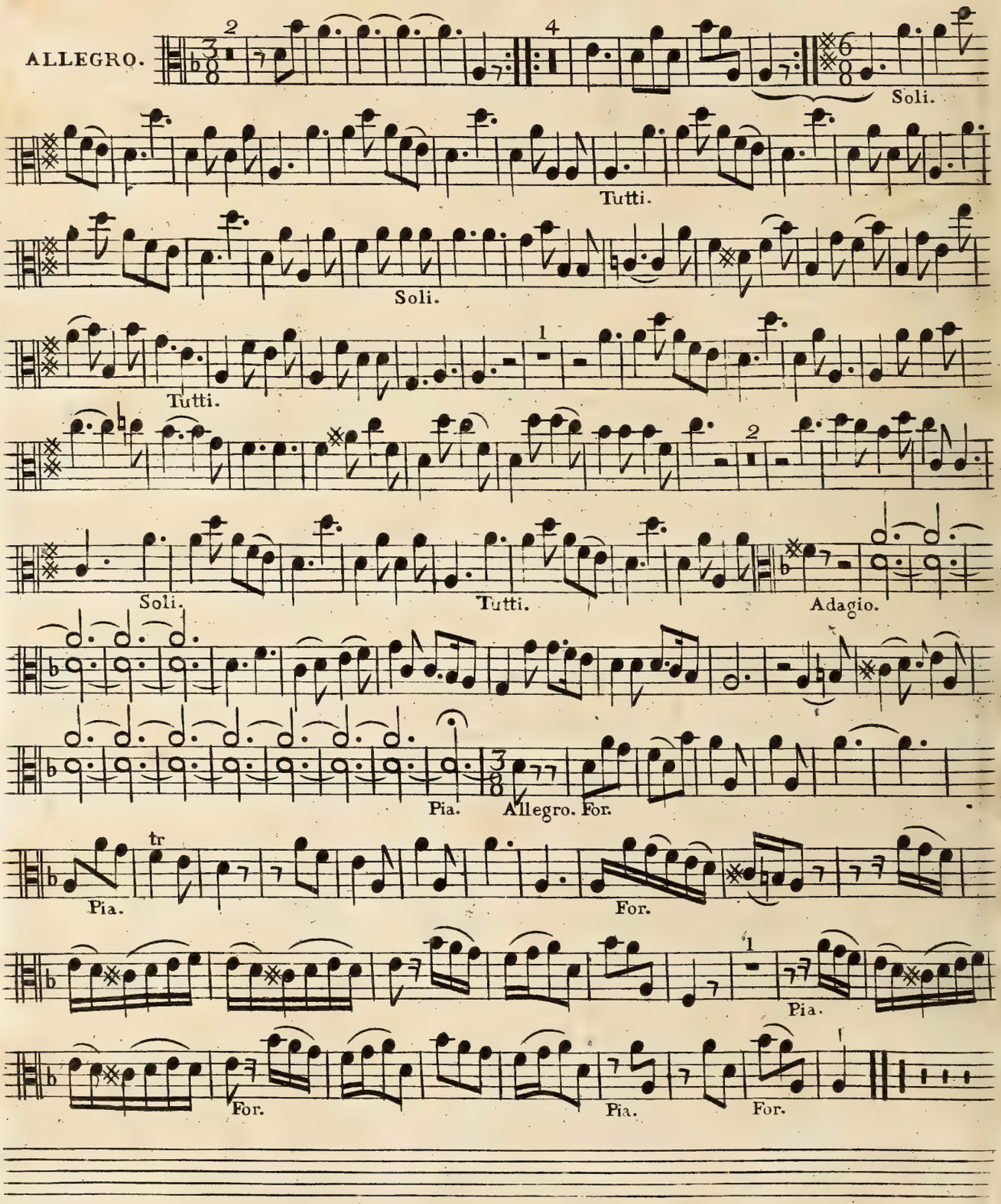
Viola di Ripieno




Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
CONCERTO III
Presto.
Tempo giusto.
Volti.

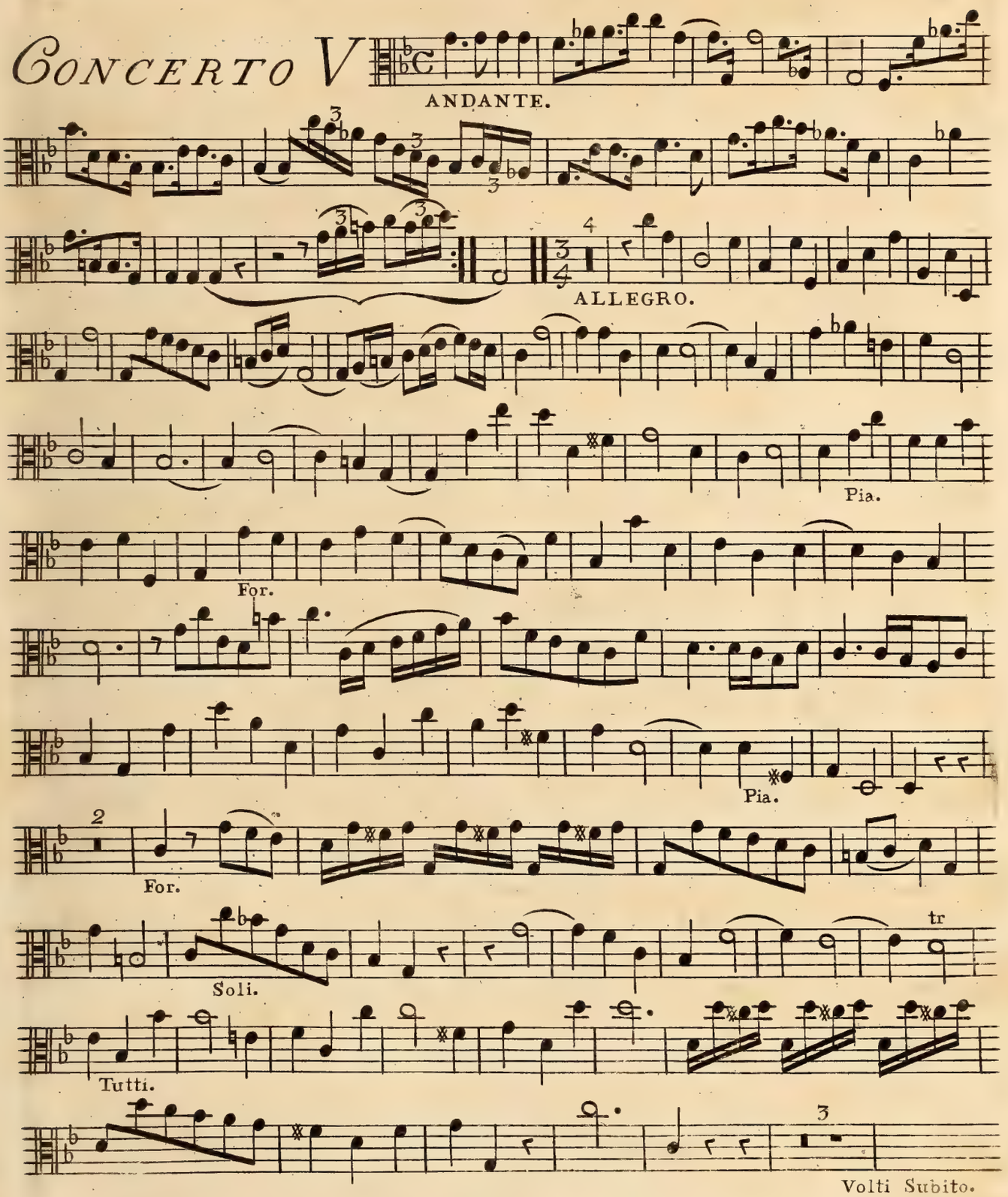

ANDANTE.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
ALLEGRO
Afsai.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

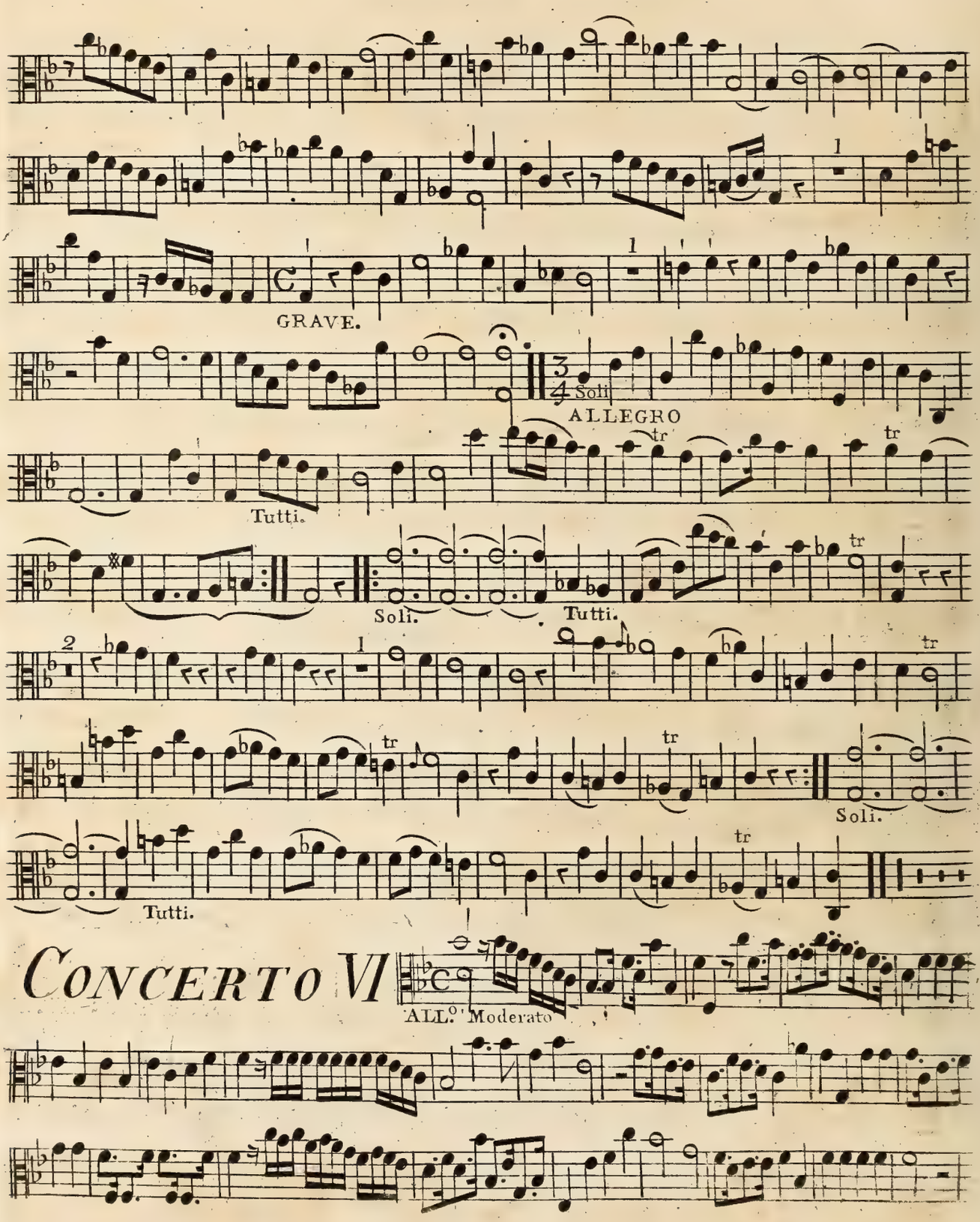

Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
CONCERTO IV.
ANDANTE.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
ANDANTE.
Pia.
For.
Adagio.
Volti.


ALLEGRO.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.
Pia.
Allegro.
For.
Pia.
For.
Pia.
For.
Pia.
For.

Viola del Concertino.

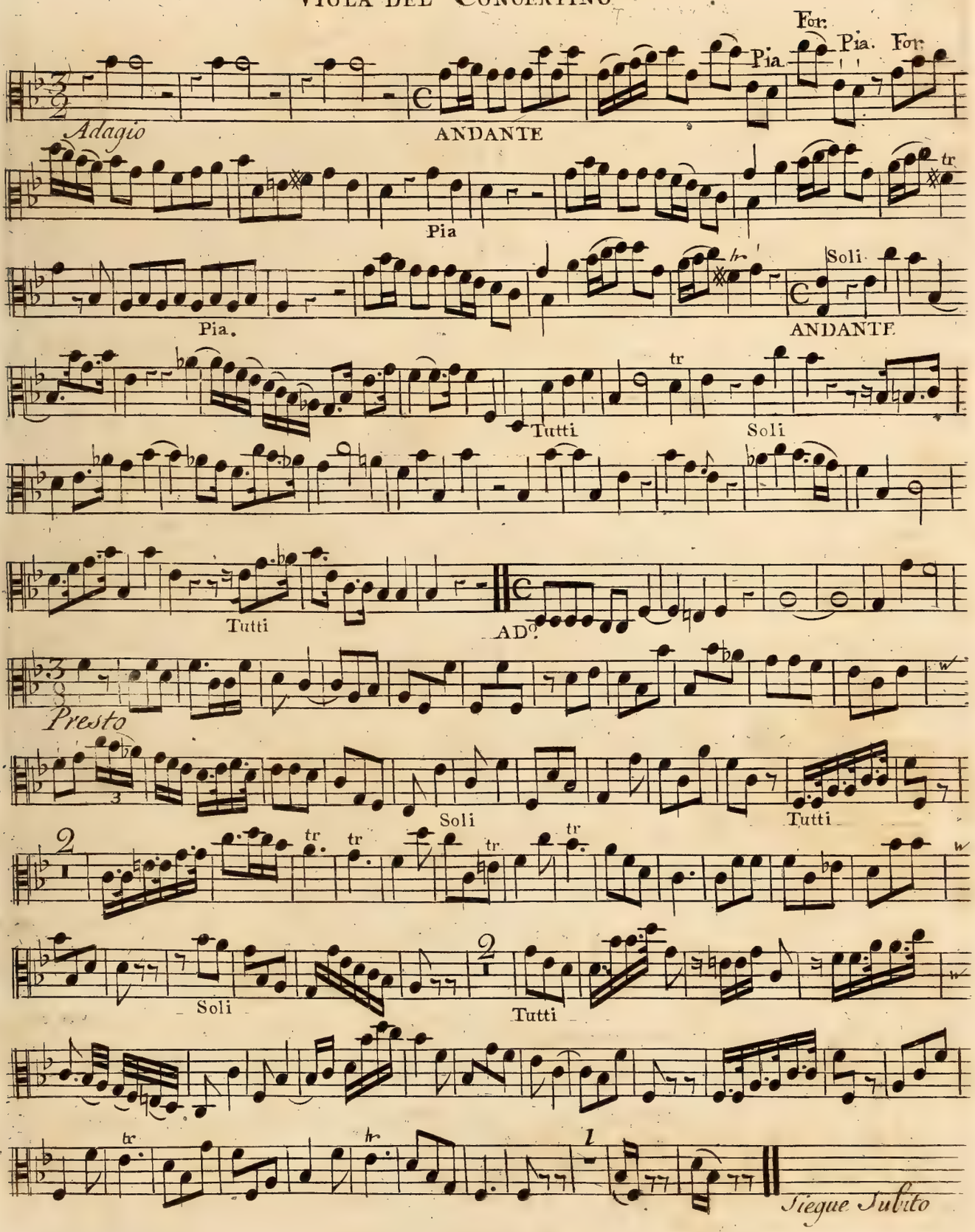
Concerto V



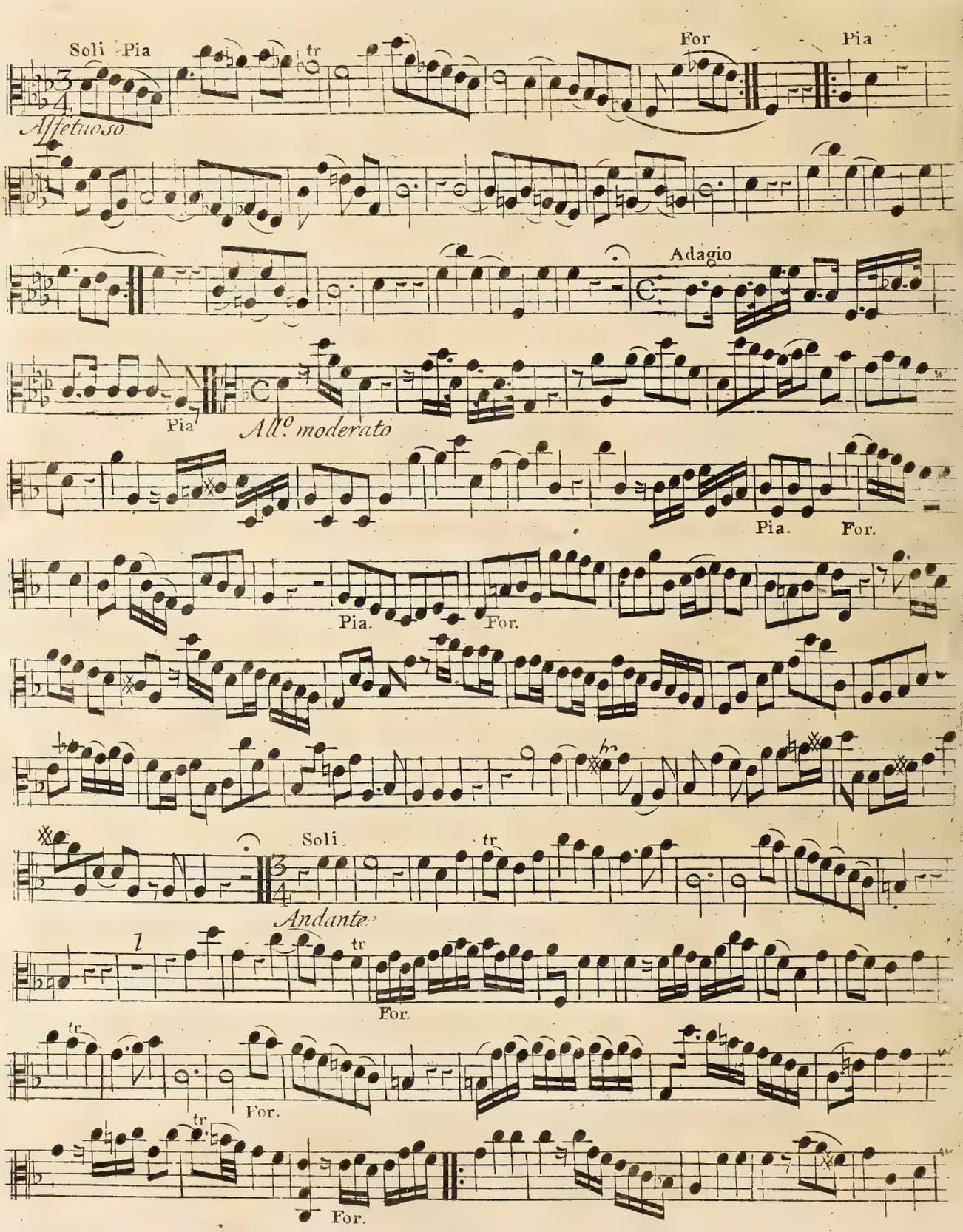

GRAVE.
Soli.
ALLEGRO
Tutti.
Soli.
Tutti.
Soli.
Tutti.

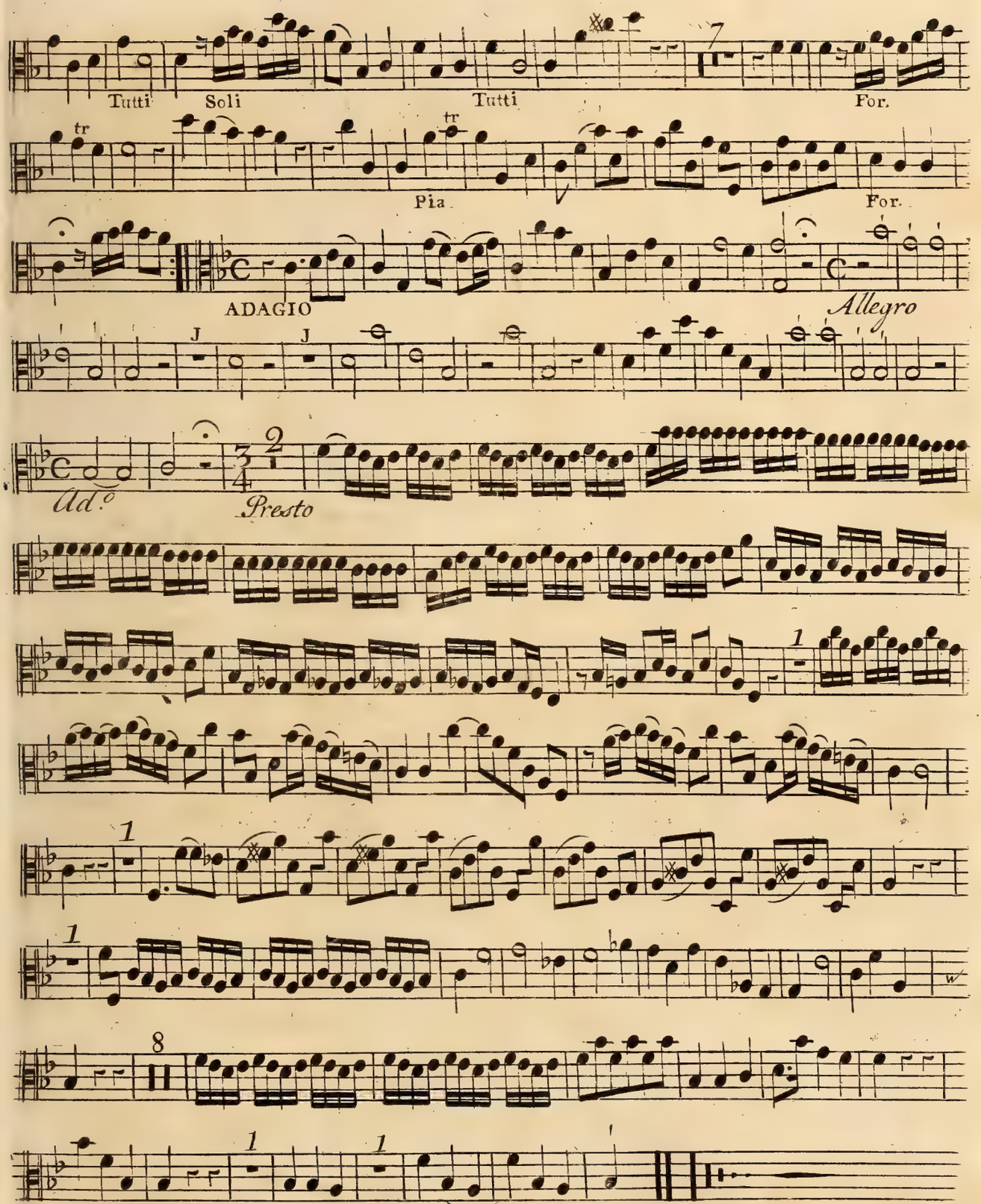
CONCERTO VI

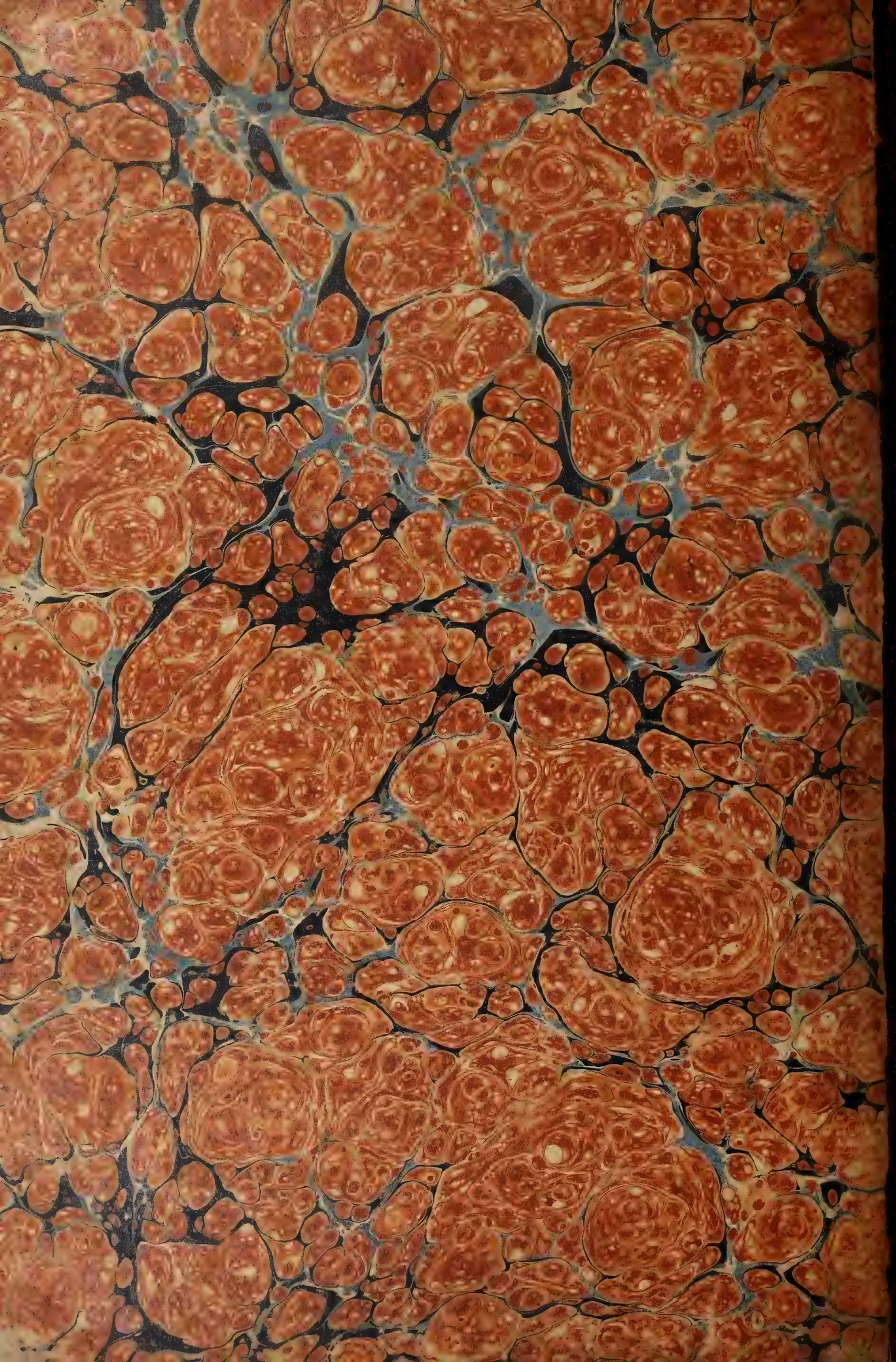
ALL.o Moderato


For:
Pia.
Pia. For:
Adagio
ANDANTE
Pia
Pia.
Soli
ANDANTE
Tutti
Soli
Tutti
AD?
Presto
Soli
Tutti
Soli
Tutti
Segue subito

Viola del Concertino




Tutti
Soli
Tutti
For.
tr
Pia
For.
ADAGIO
Allegro
Ad.o
Presto



GE11

CONCERTI GROSSI

Composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Basso *di* Ripieno, *à quali vi sono annessi due* Flauti Traversieri, *e* Bassone.

da

F. Geminiani

Dedicati
alla celebre Accademia *della buona ed antica Musica*

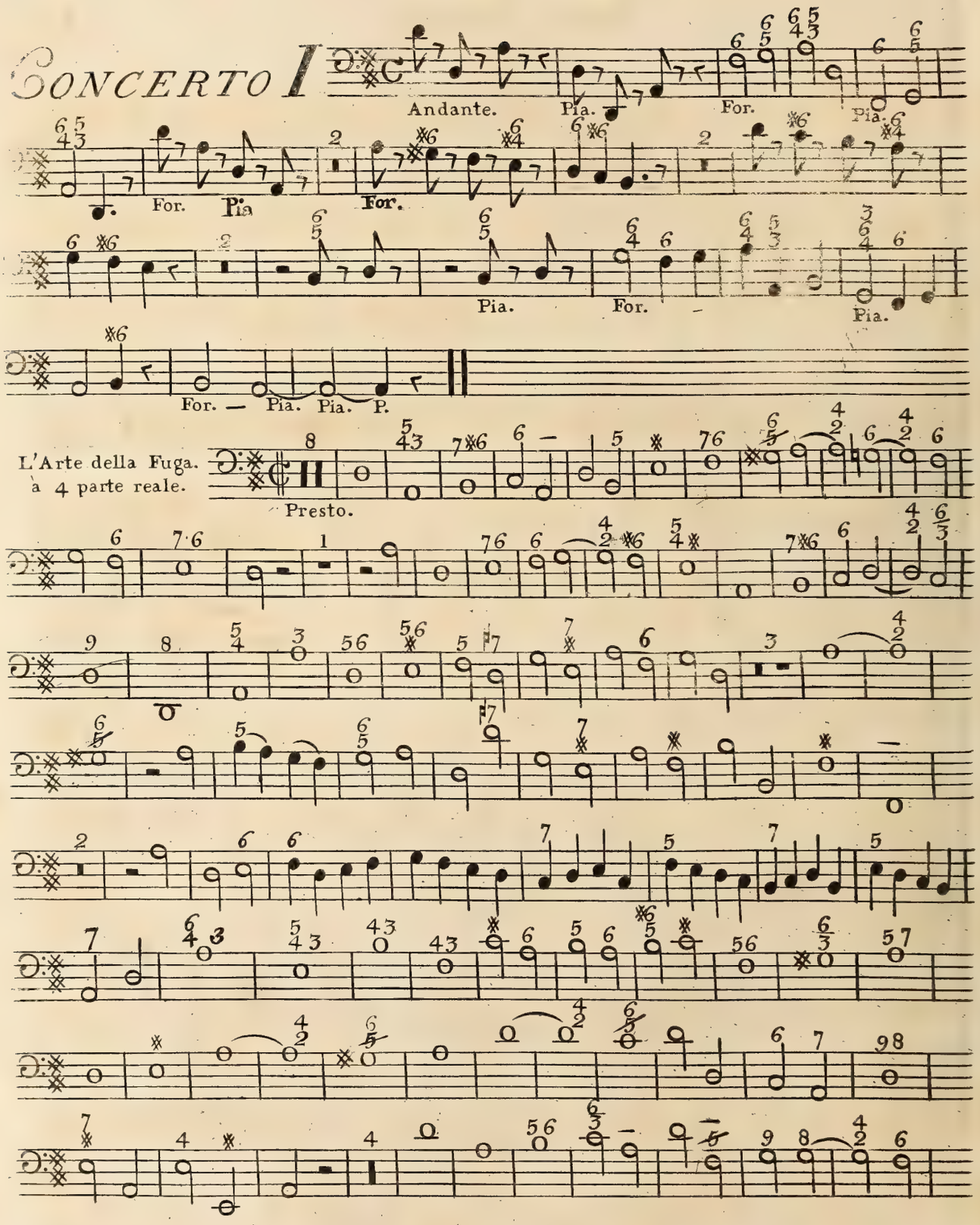
Op.ª VII.

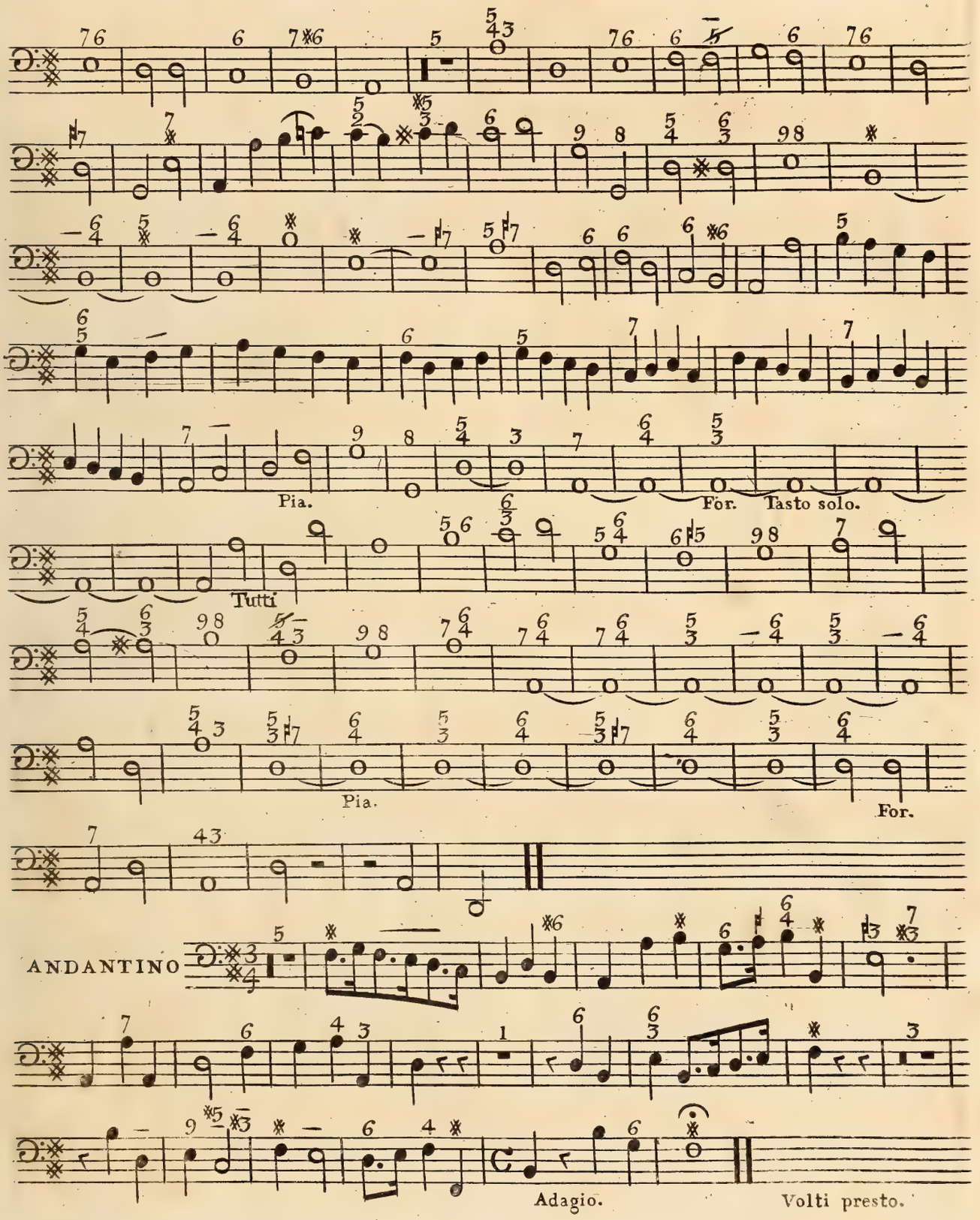
Stampate a spese dell' Autore con Privilegio di S. M. B.

LONDRA MDCCXLVIII

Basso Ripieno.

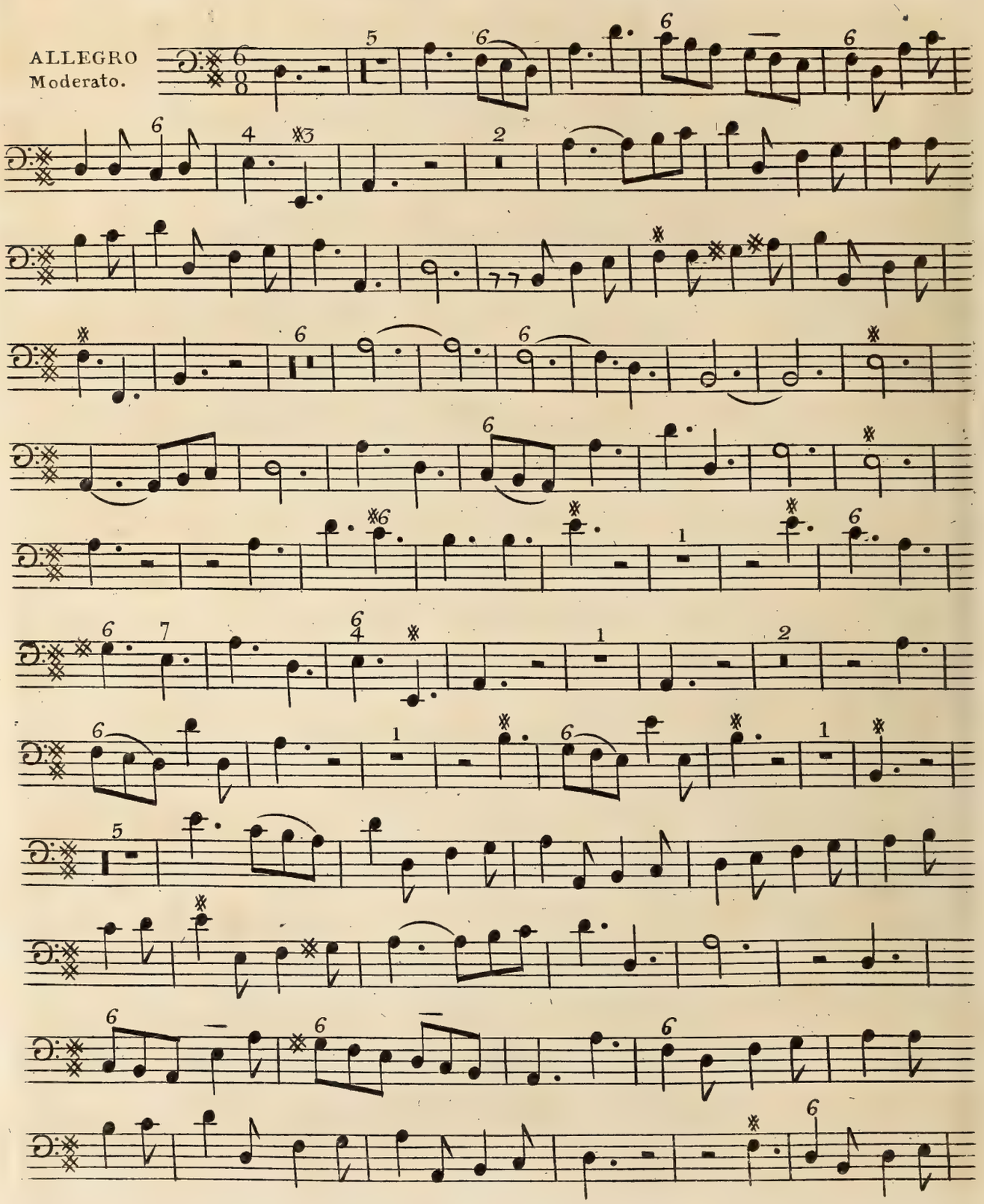
Concerto I

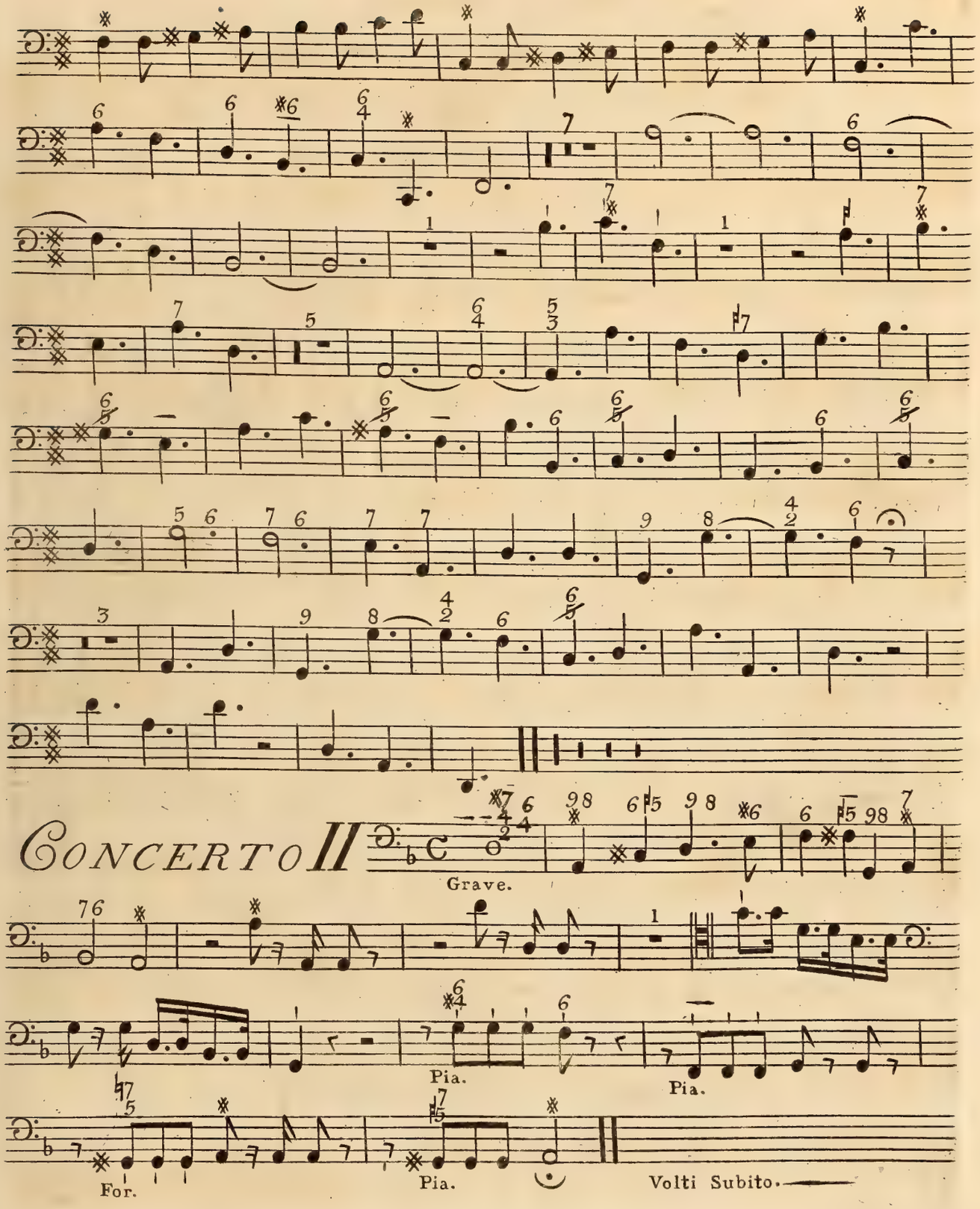



Pia.
For.
Tasto solo.
Tutti
Pia.
For.
ANDANTINO
Adagio.
Volti presto.

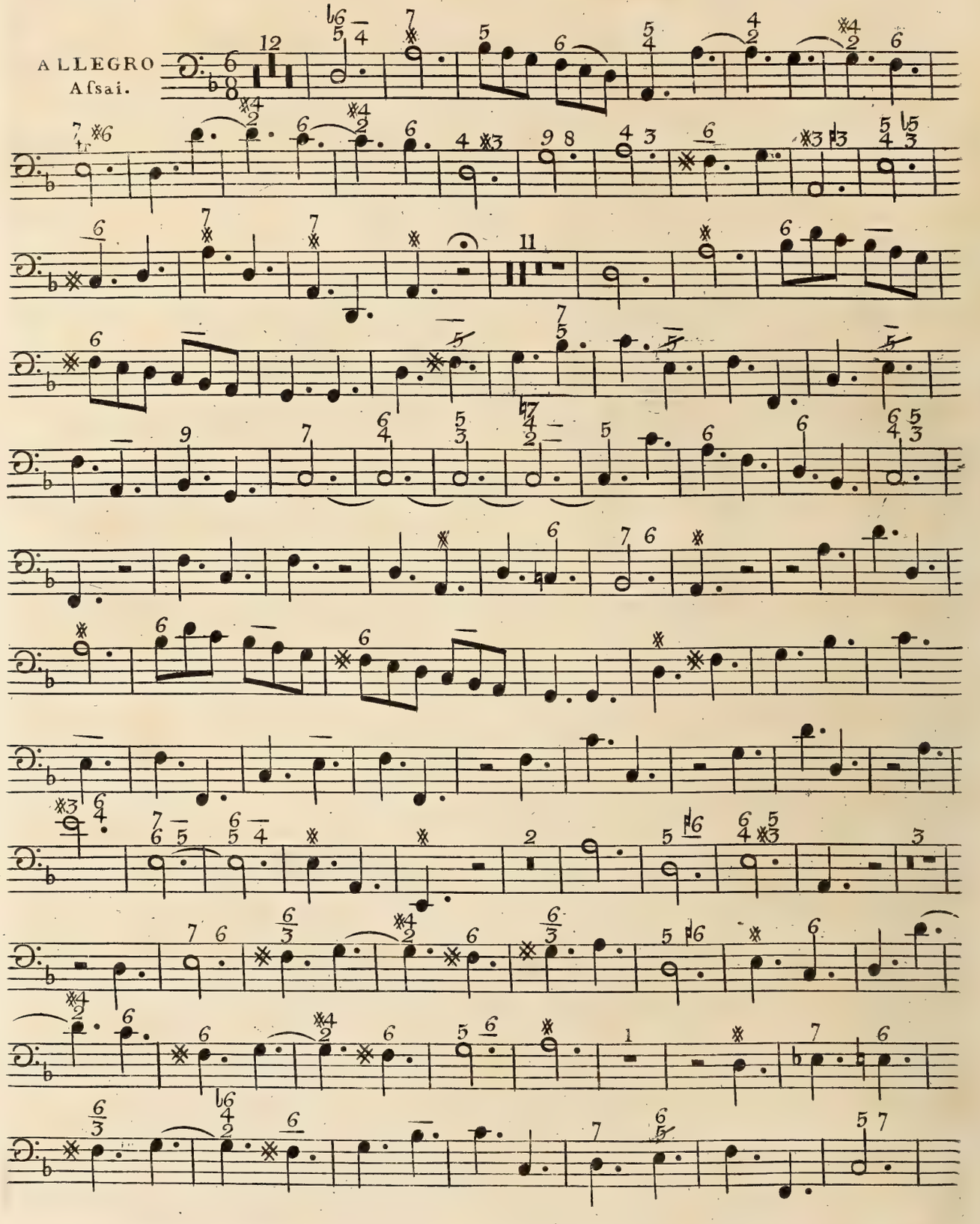
Basso Ripieno.

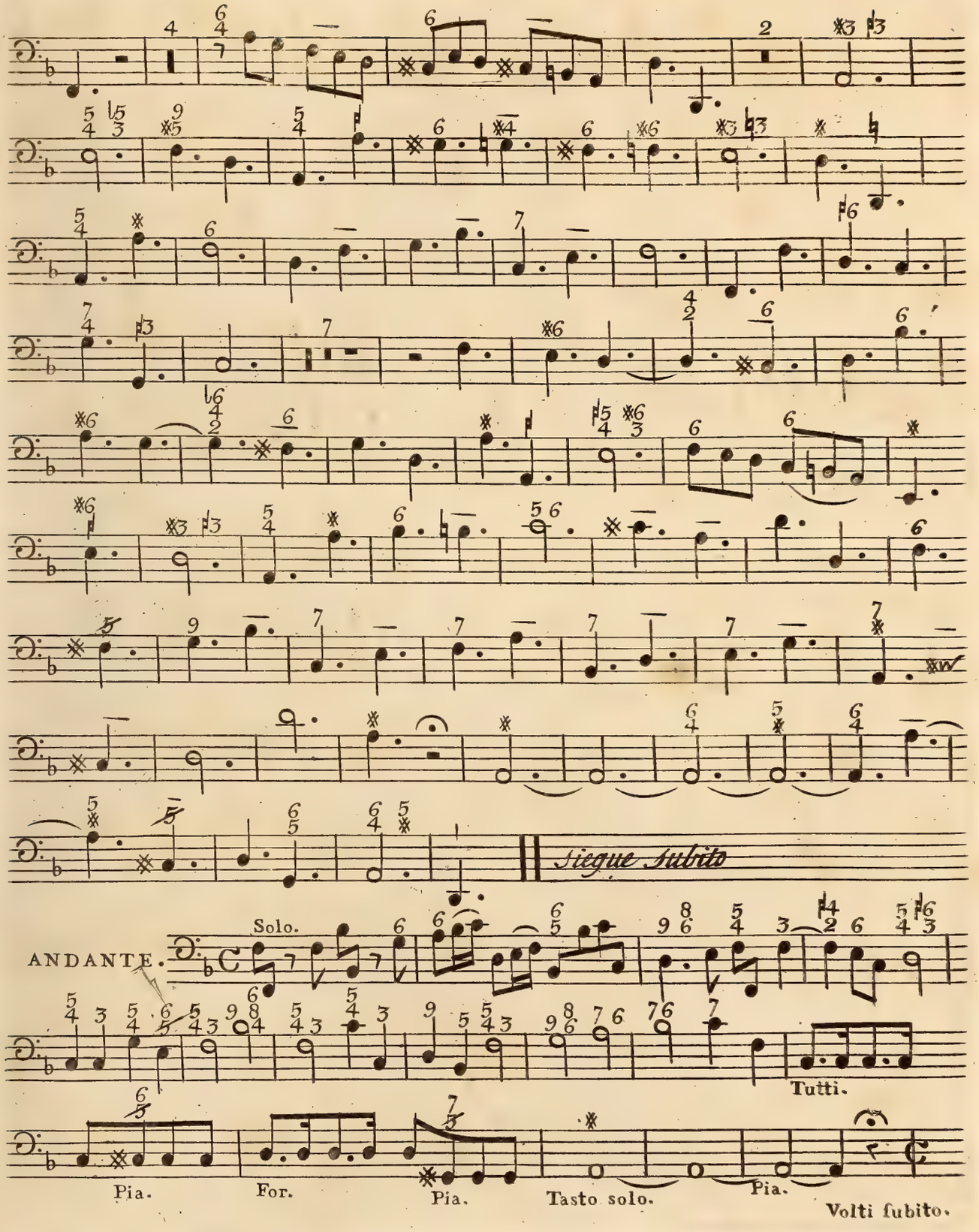
ALLEGRO
Moderato.



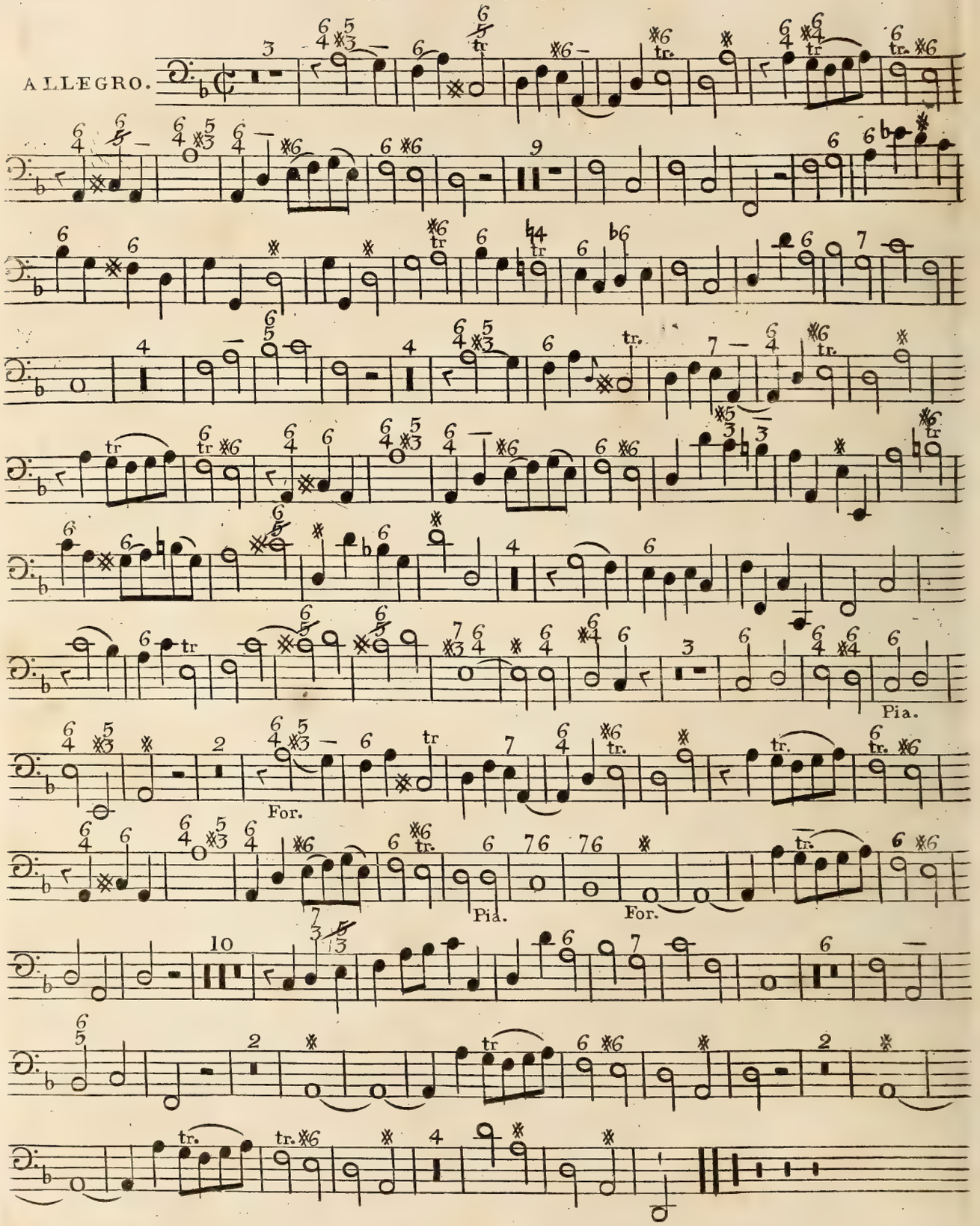

Concerto II
Grave.
Pia.
Pia.
For.
Pia.
Volti Subito.

Basso Ripieno.

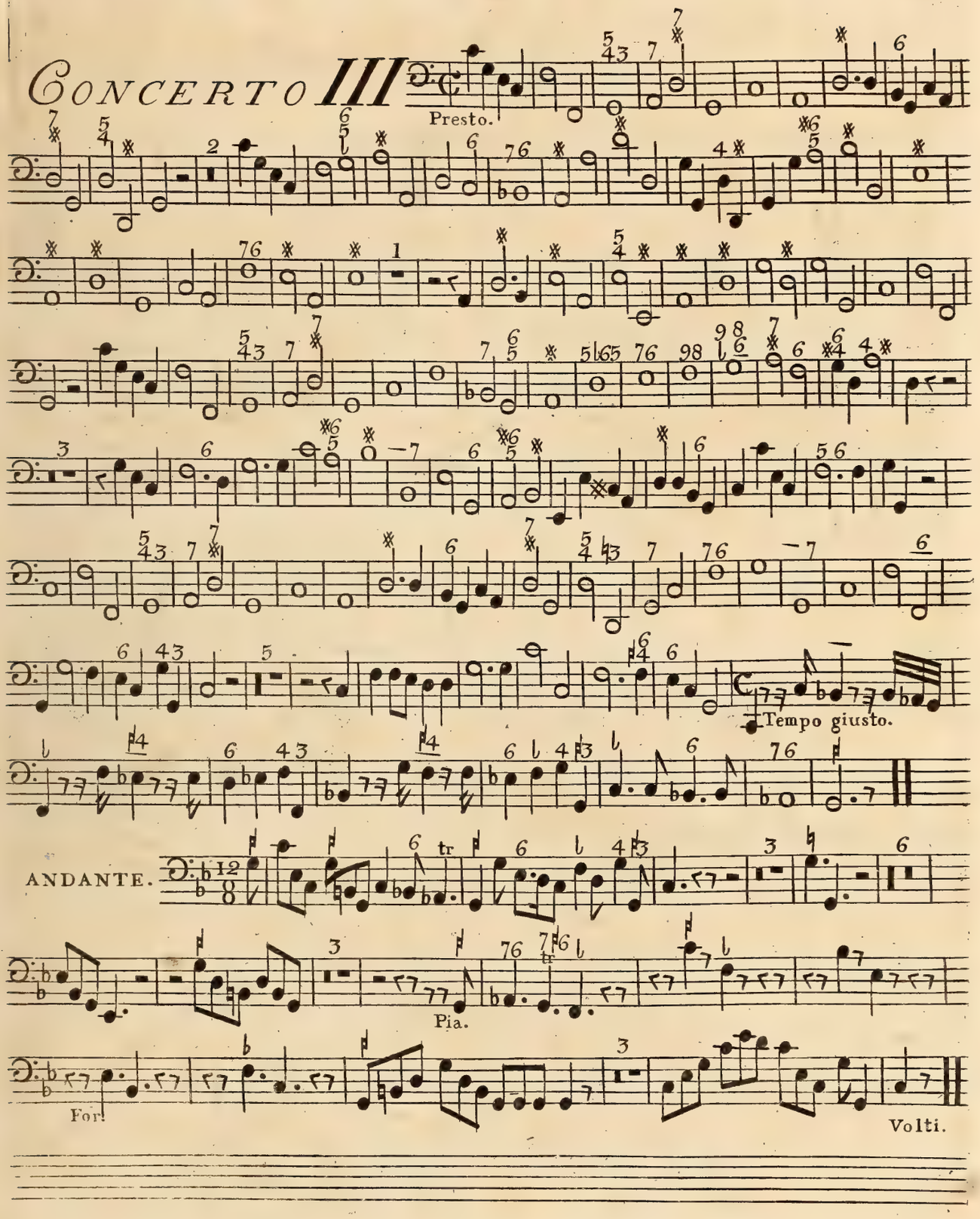



Siegue subito
ANDANTE.
Solo.
Tutti.
Pia.
For.
Pia.
Tasto solo.
Pia.
Volti subito.

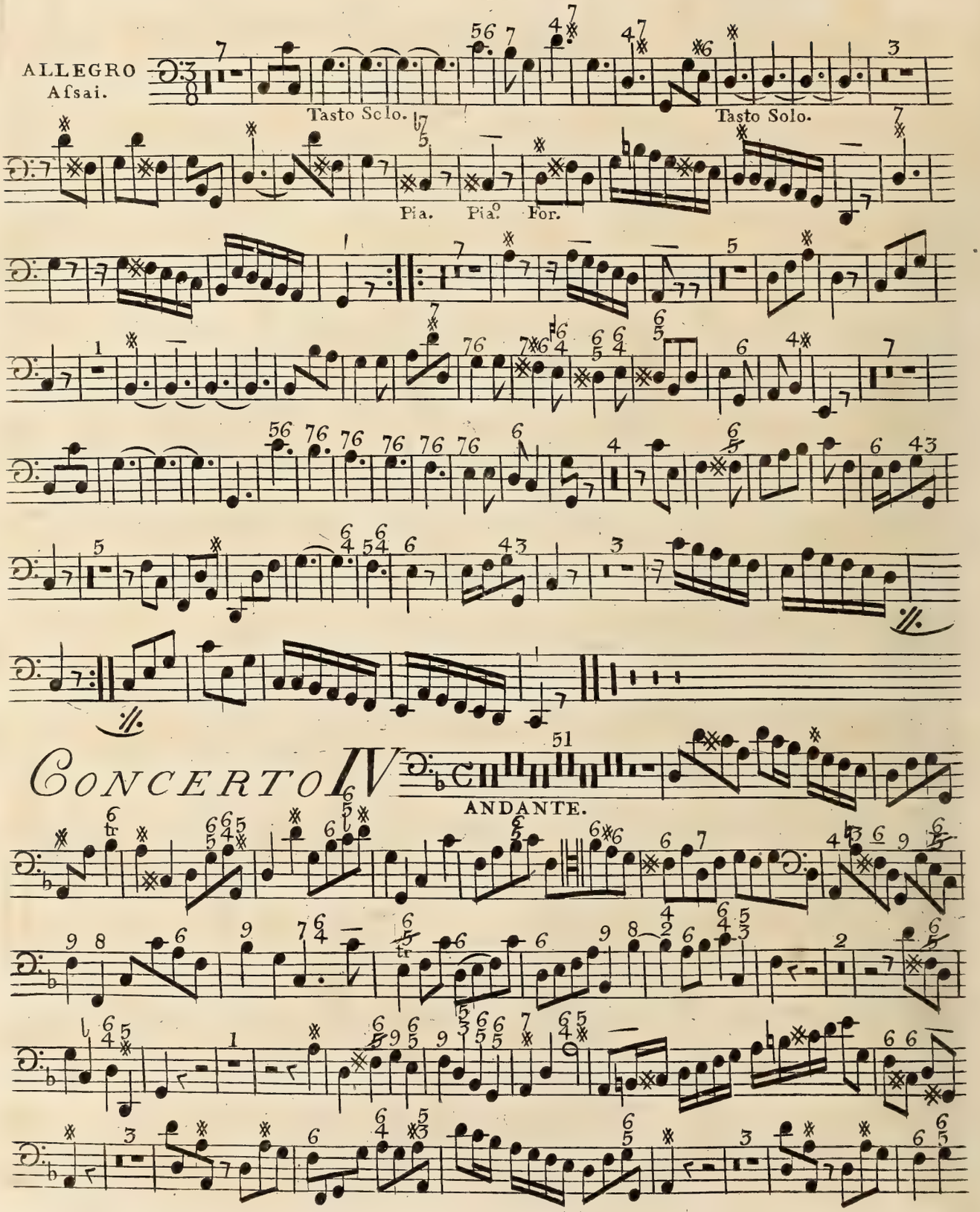
Basso Ripieno.

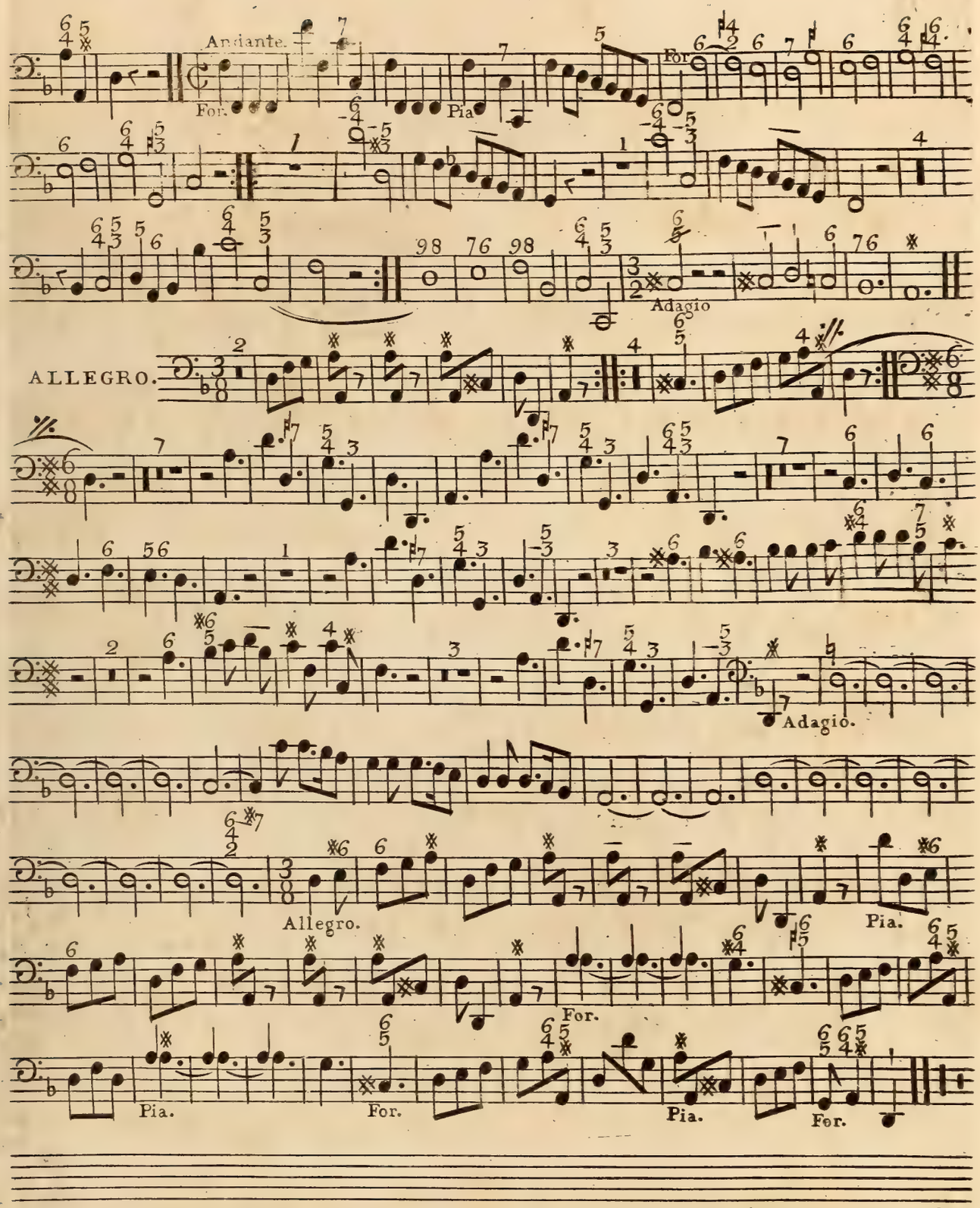


Concerto III

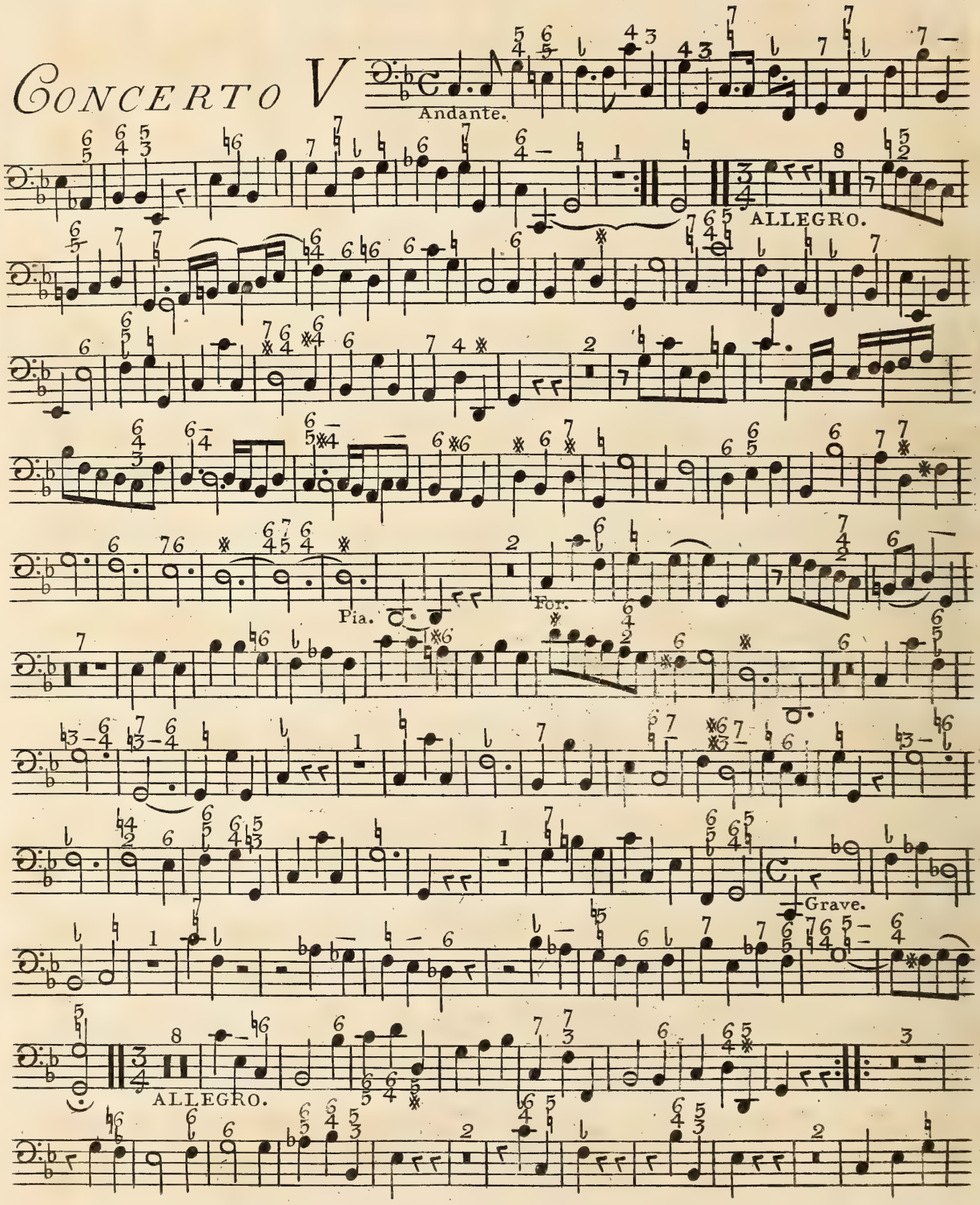


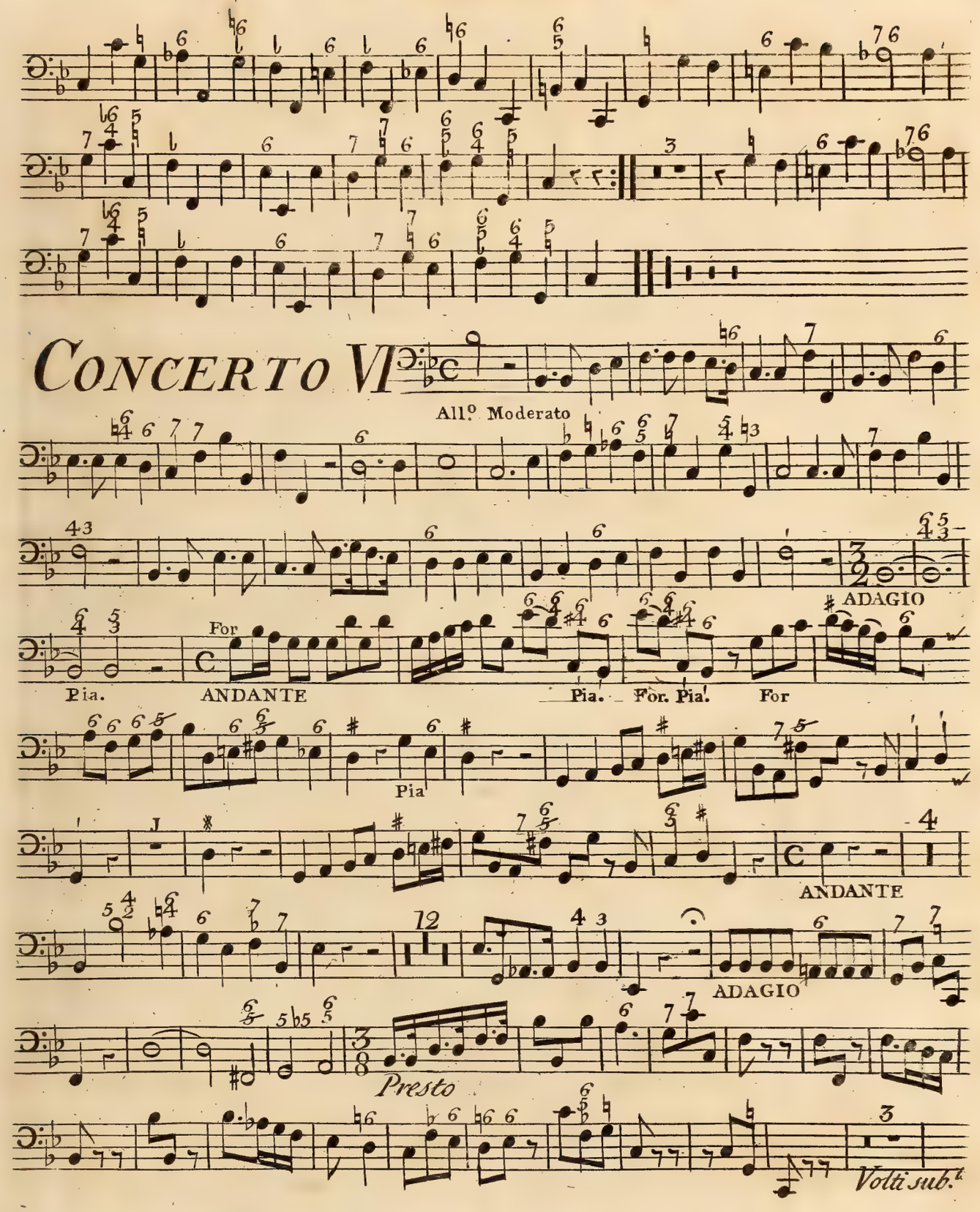
Basso Ripieno.



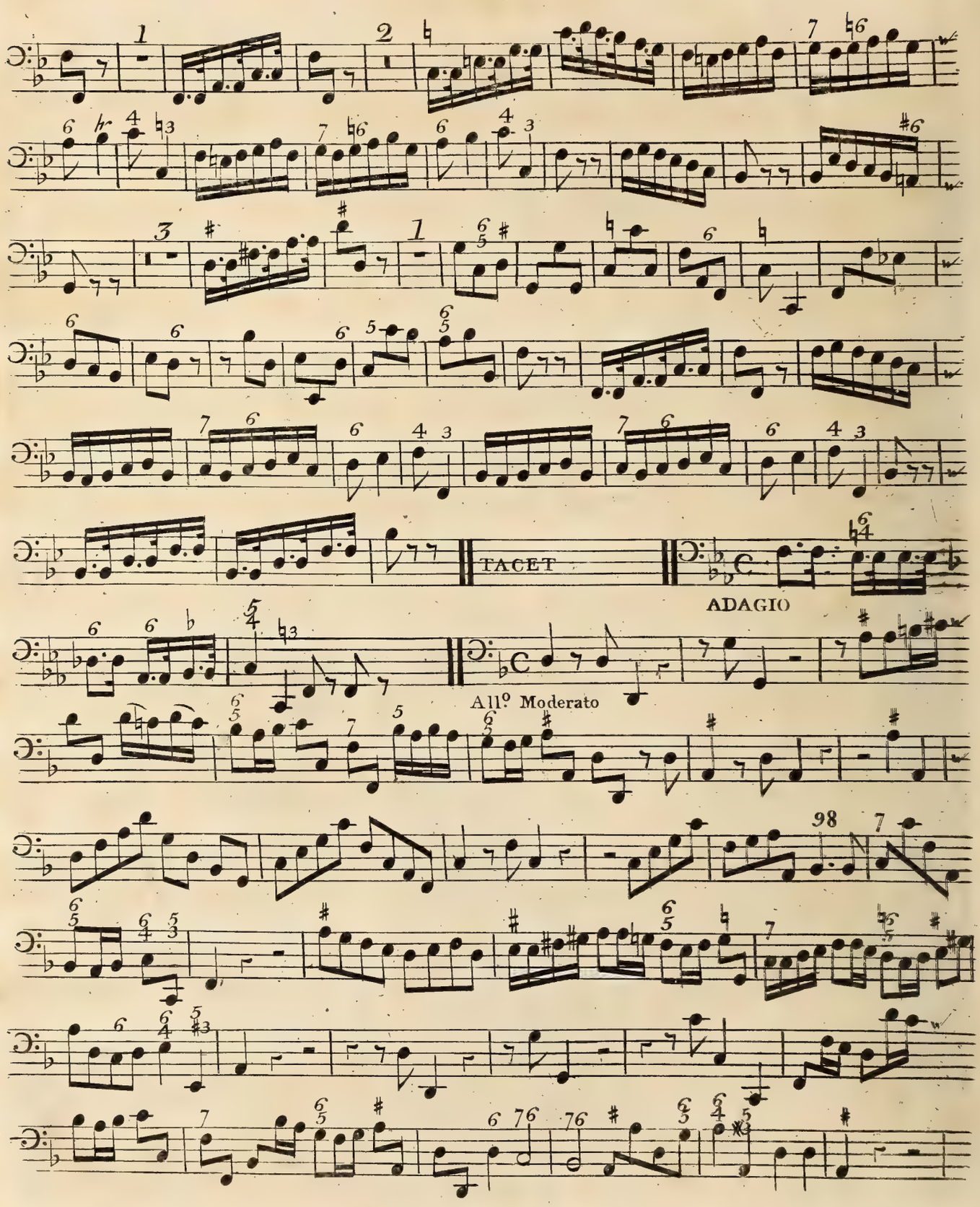

Andante.
For.
Pia.
For.
Adagio
ALLEGRO.
Adagio.
Allegro.
Pia.
For.
Pia.
For.
Pia.
For.

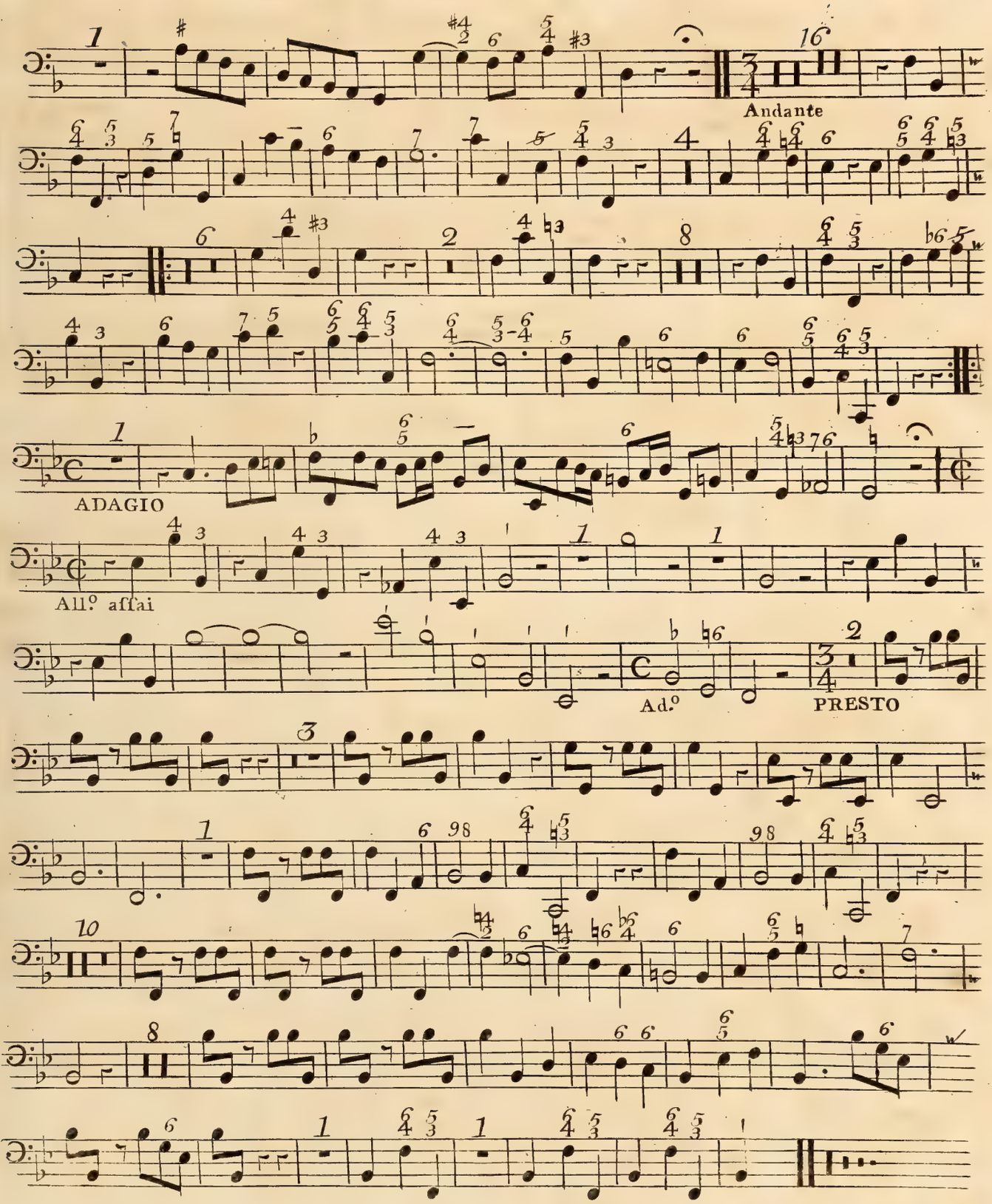
CONCERTO V




CONCERTO VI
All.o Moderato
For
Pia.
ANDANTE
Pia.
For. Pia.
For
ADAGIO
Pia
ANDANTE
ADAGIO
Presto
Volti sub.t

Basso Ripieno




Andante
ADAGIO
All.o assai
Ad.o
PRESTO

Gre 11

CONCERTI GROSSI

Composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola *e* Violoncello *di* Concertino, *e due altri* Violini, Viola, *e* Basso *di* Ripieno, *à quali vi sono annessi due* Flauti Traversieri, *e* Bassone.

da

F. Geminiani

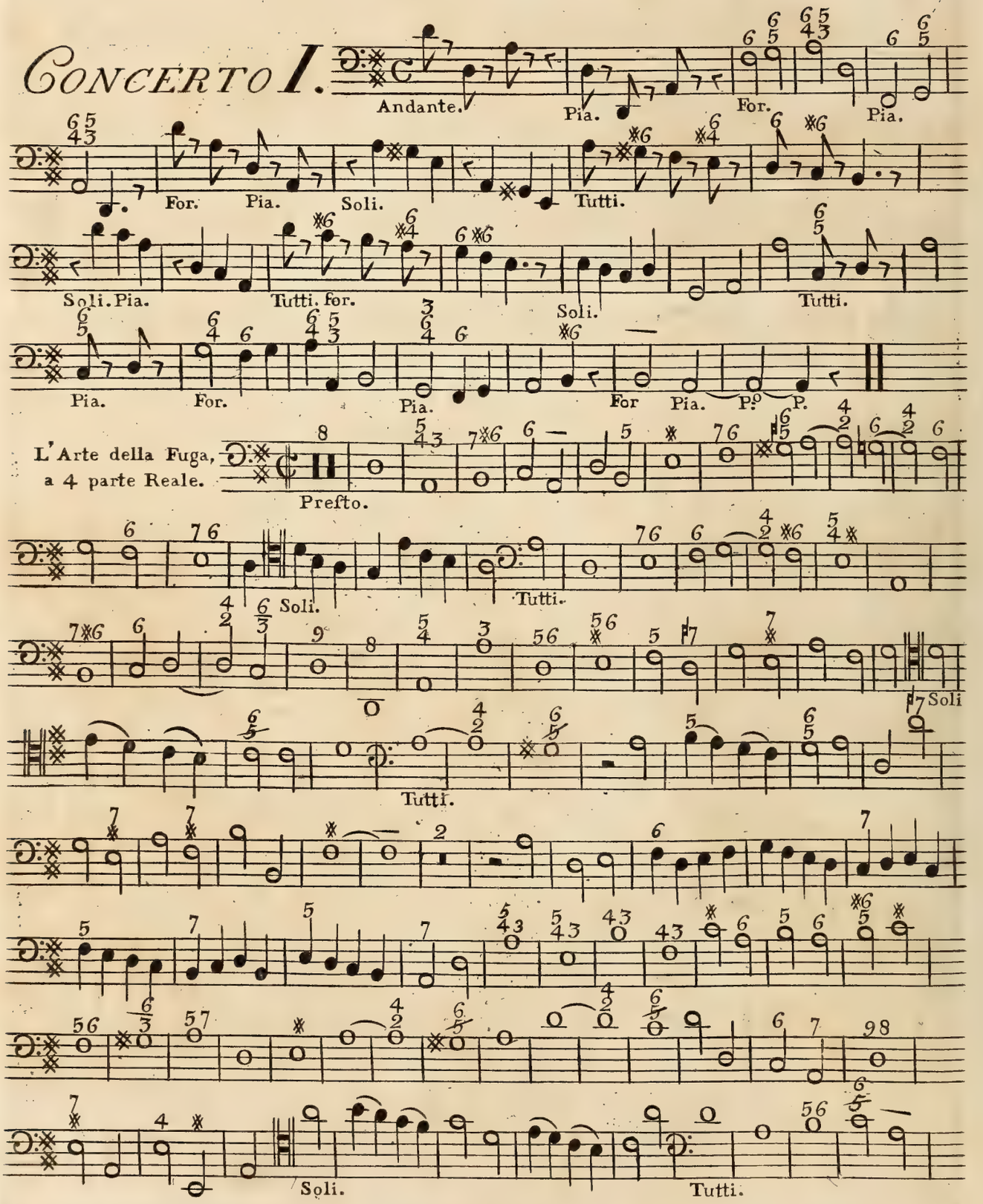
Dedicati
alla Celebre Accademia della buona ed Antica Musica

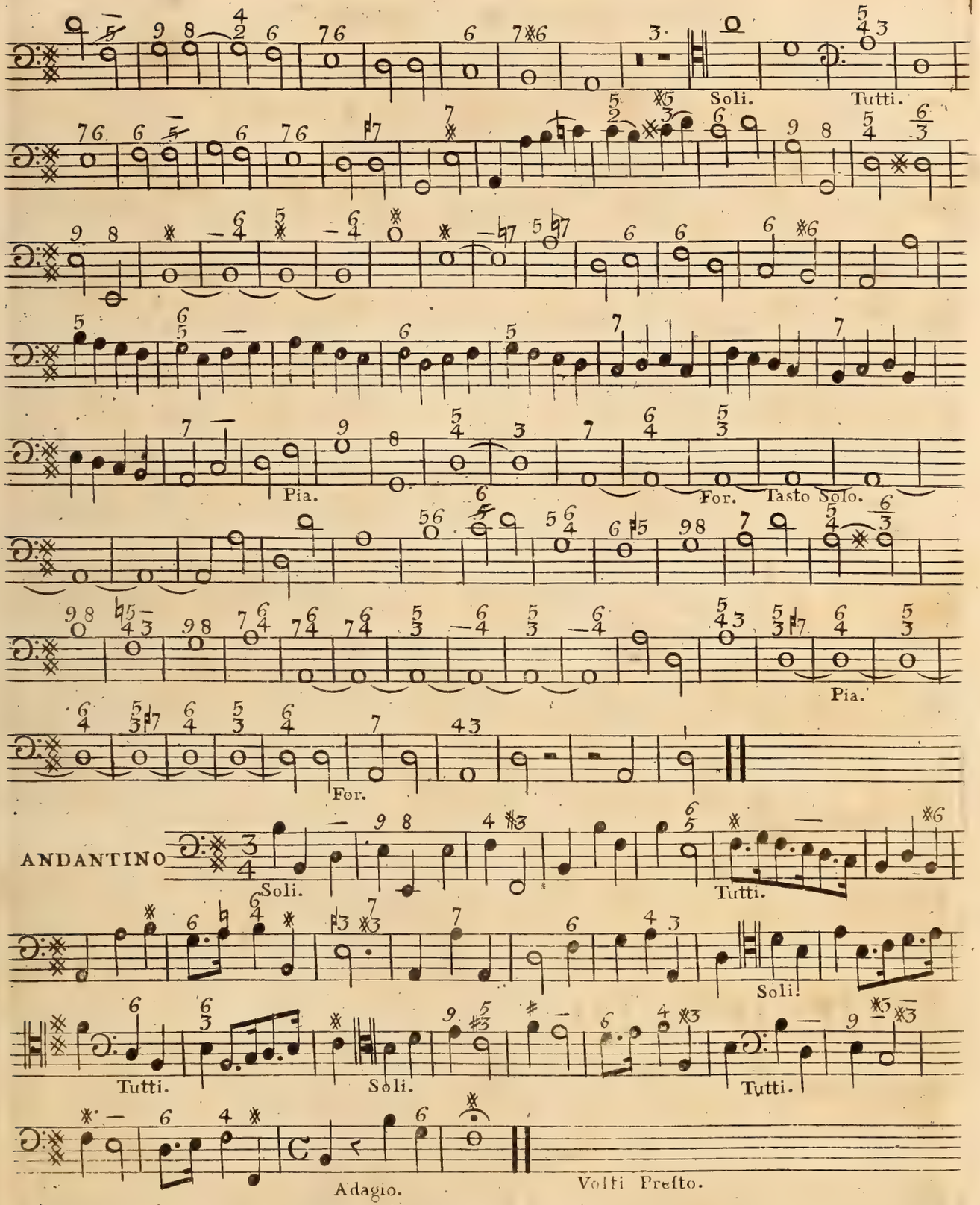
Op.ª VII.

Stampate a spese dell' Autore
con Privilegio di S. M. B.

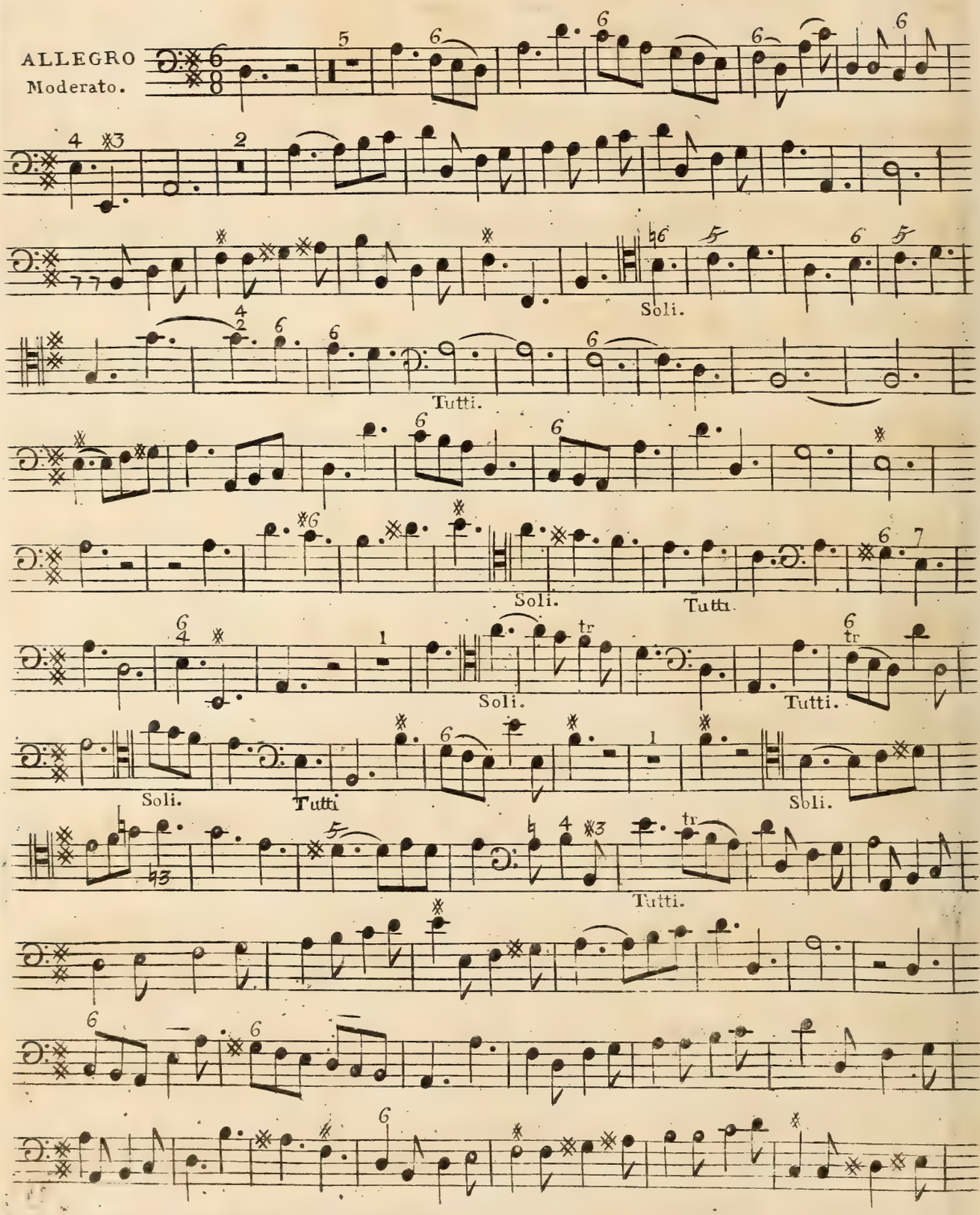
LONDRA MDCCXLVIII

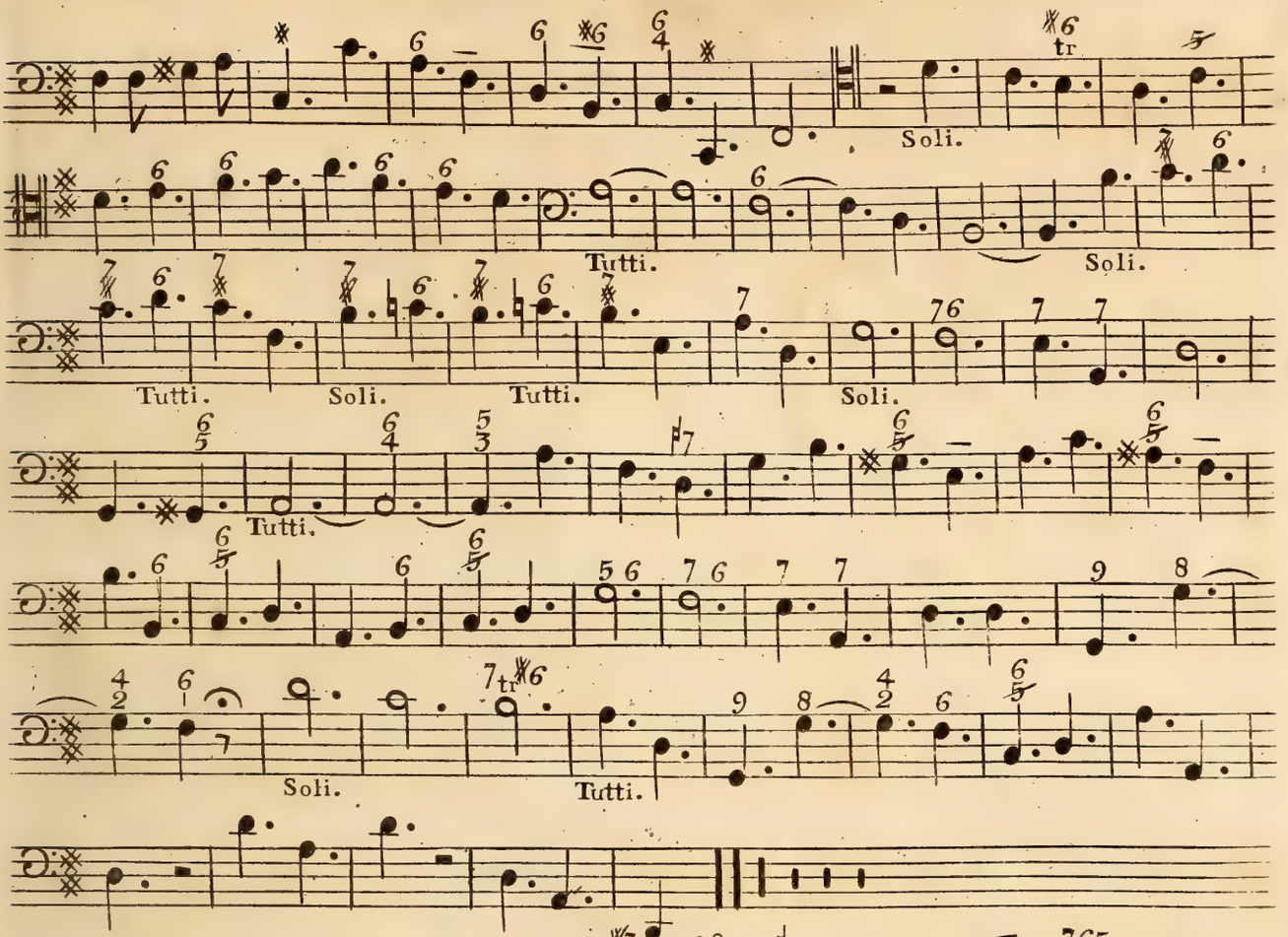
CONCERTO I.


Andante.
Pia.
For.
Pia.
For.
Pia.
Soli.
Tutti.
Soli. Pia.
Tutti. for.
Soli.
Tutti.
Pia.
For.
Pia.
For
Pia.
P.o
P.
L'Arte della Fuga,
a 4 parte Reale.
Presto.
Soli.
Tutti.
Soli
Tutti.
Soli.
Tutti.

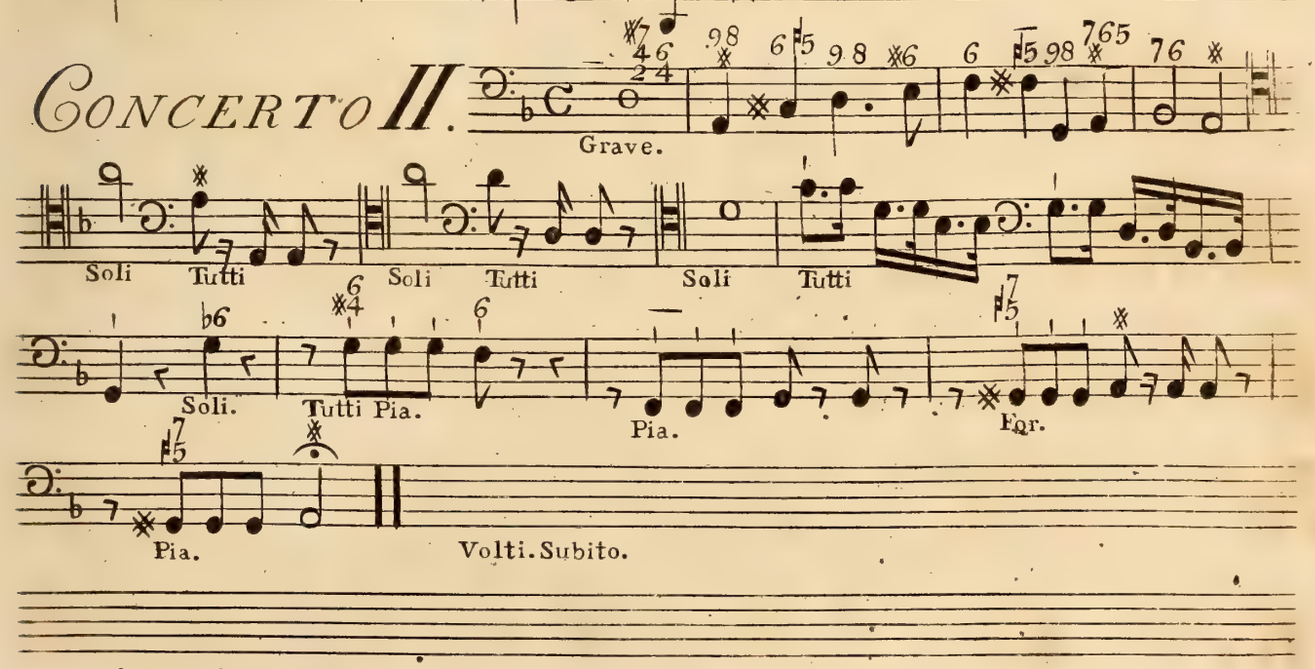

Soli.
Tutti.
Pia.
For.
Tasto Solo.
Pia.
For.
ANDANTINO
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.
Volti Presto.

Violoncello del Concertino.

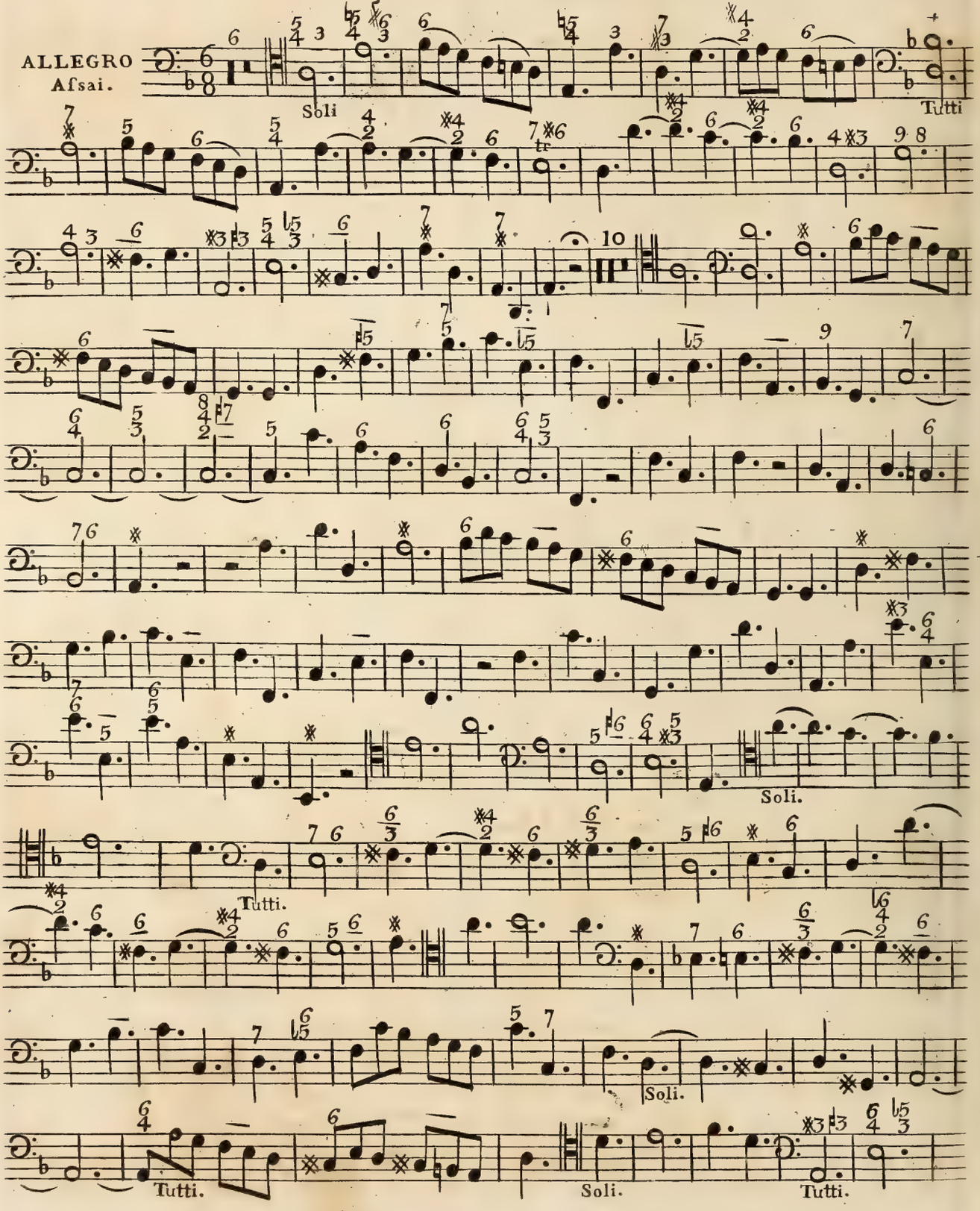


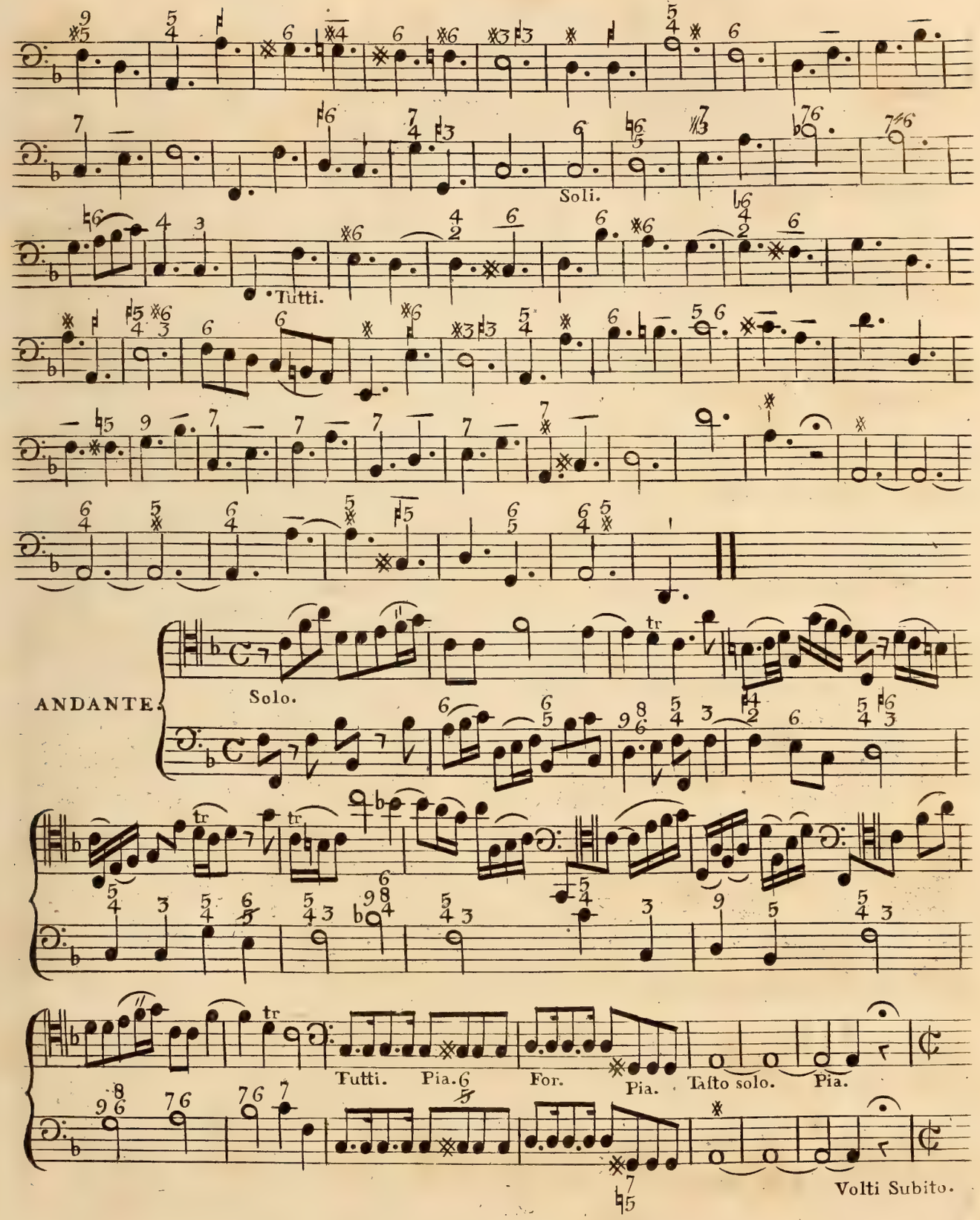

Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.

CONCERTO II.

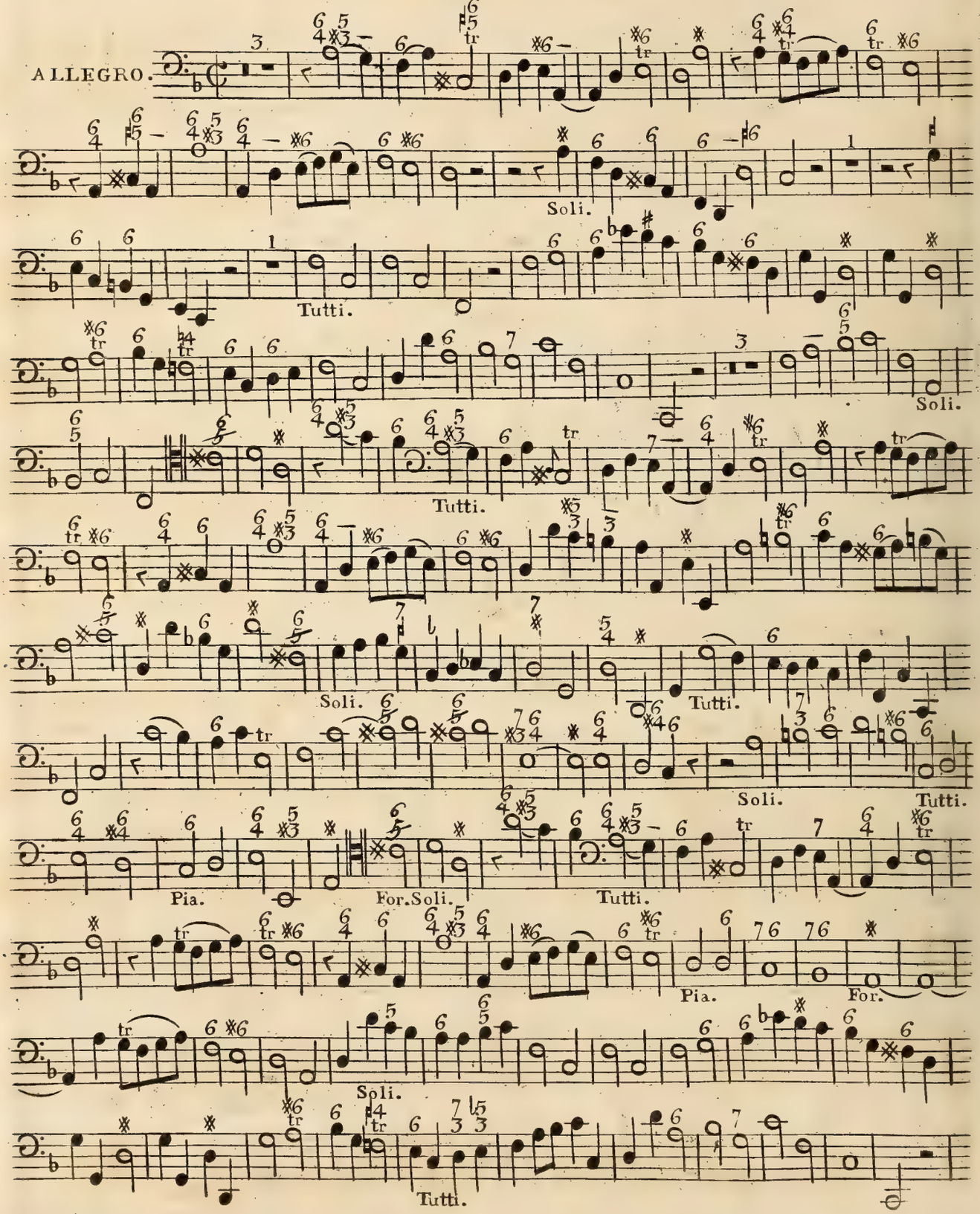

Grave.
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli.
Tutti Pia.
Pia.
For.
Pia.
Volti. Subito.

Violoncello del Concertino.

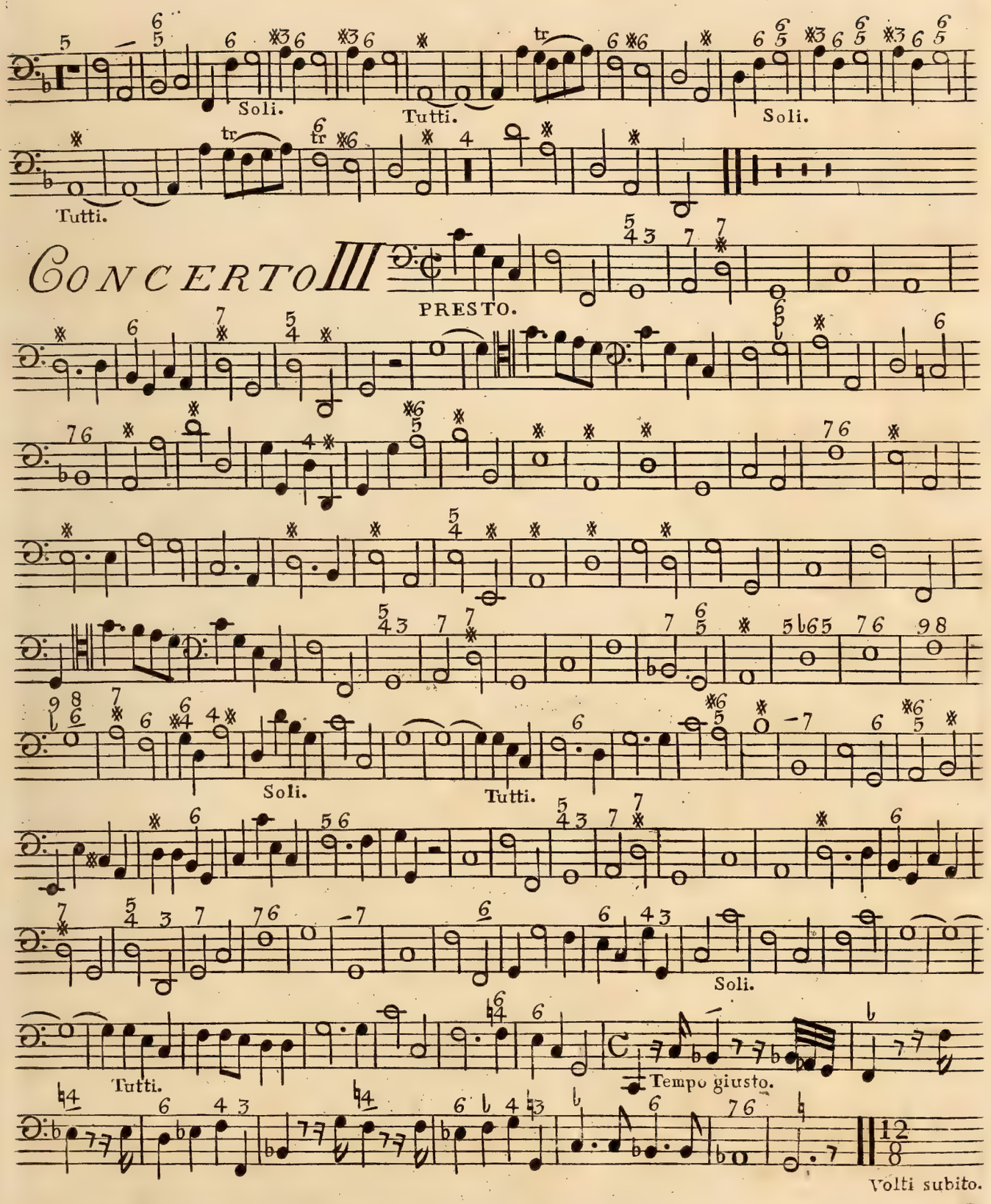



Soli.
Tutti.
ANDANTE.
Solo.
tr
Tutti.
Pia.
For.
Pia.
Tasto solo.
Pia.
Volti Subito.

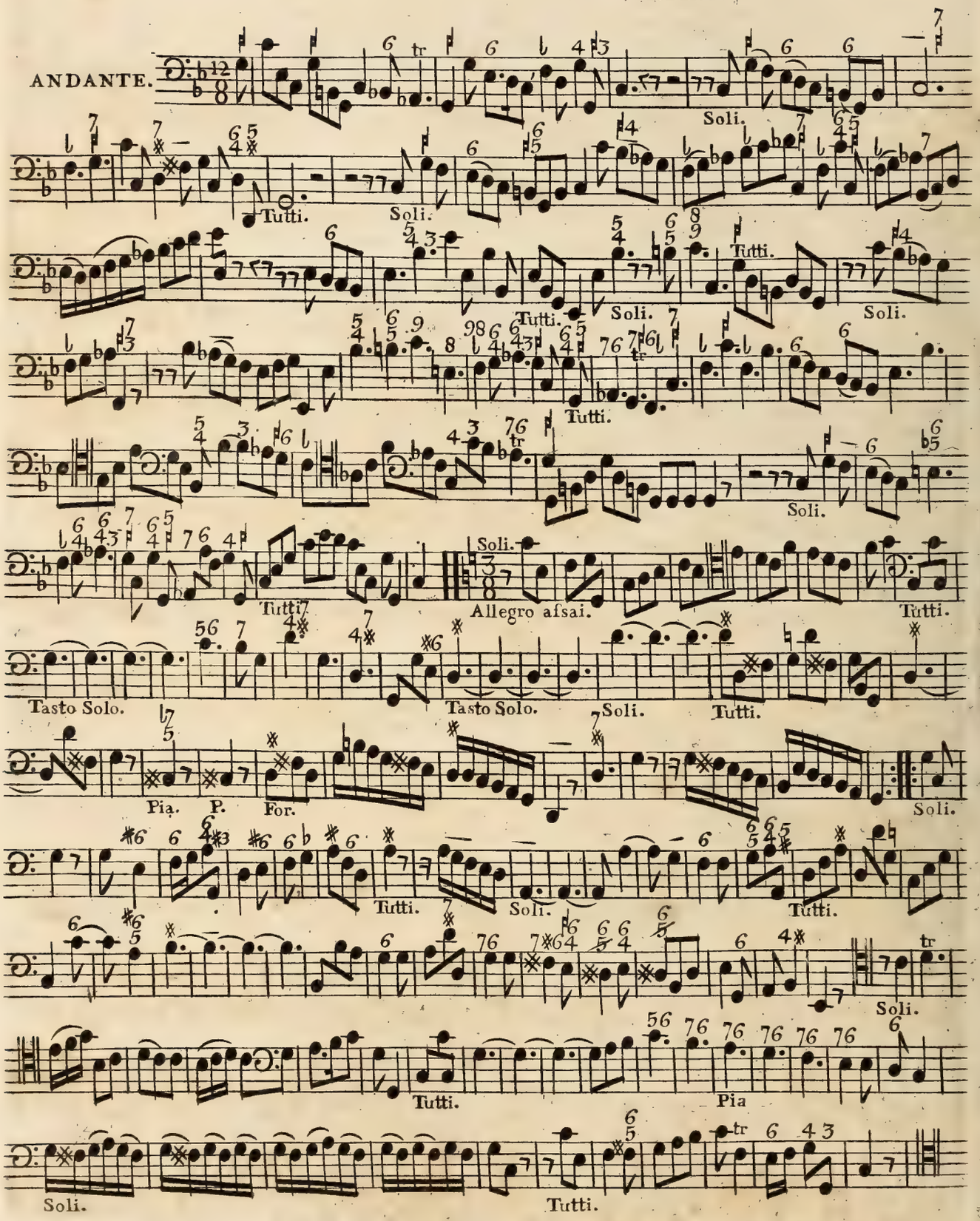
Violoncello del Concertino.

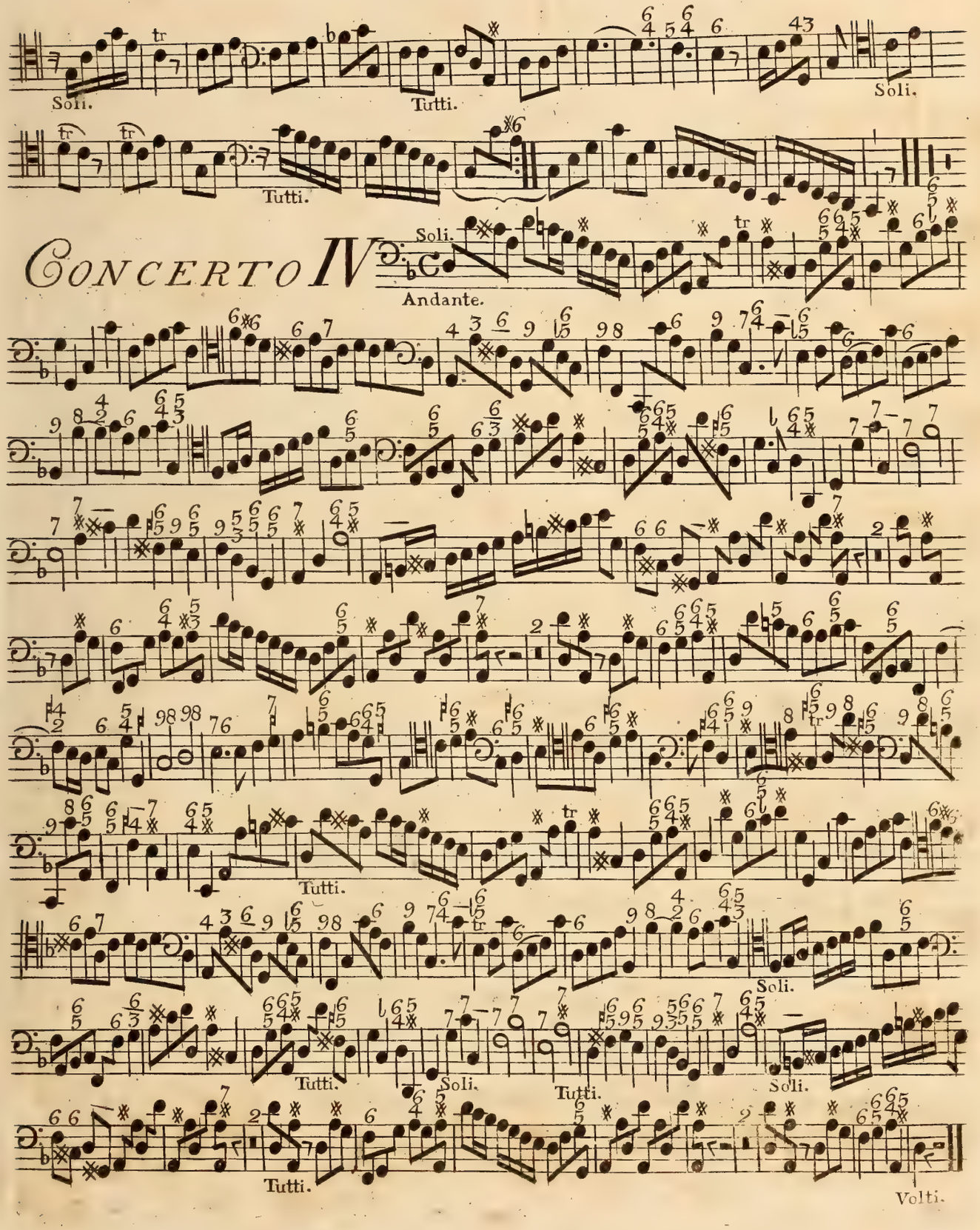


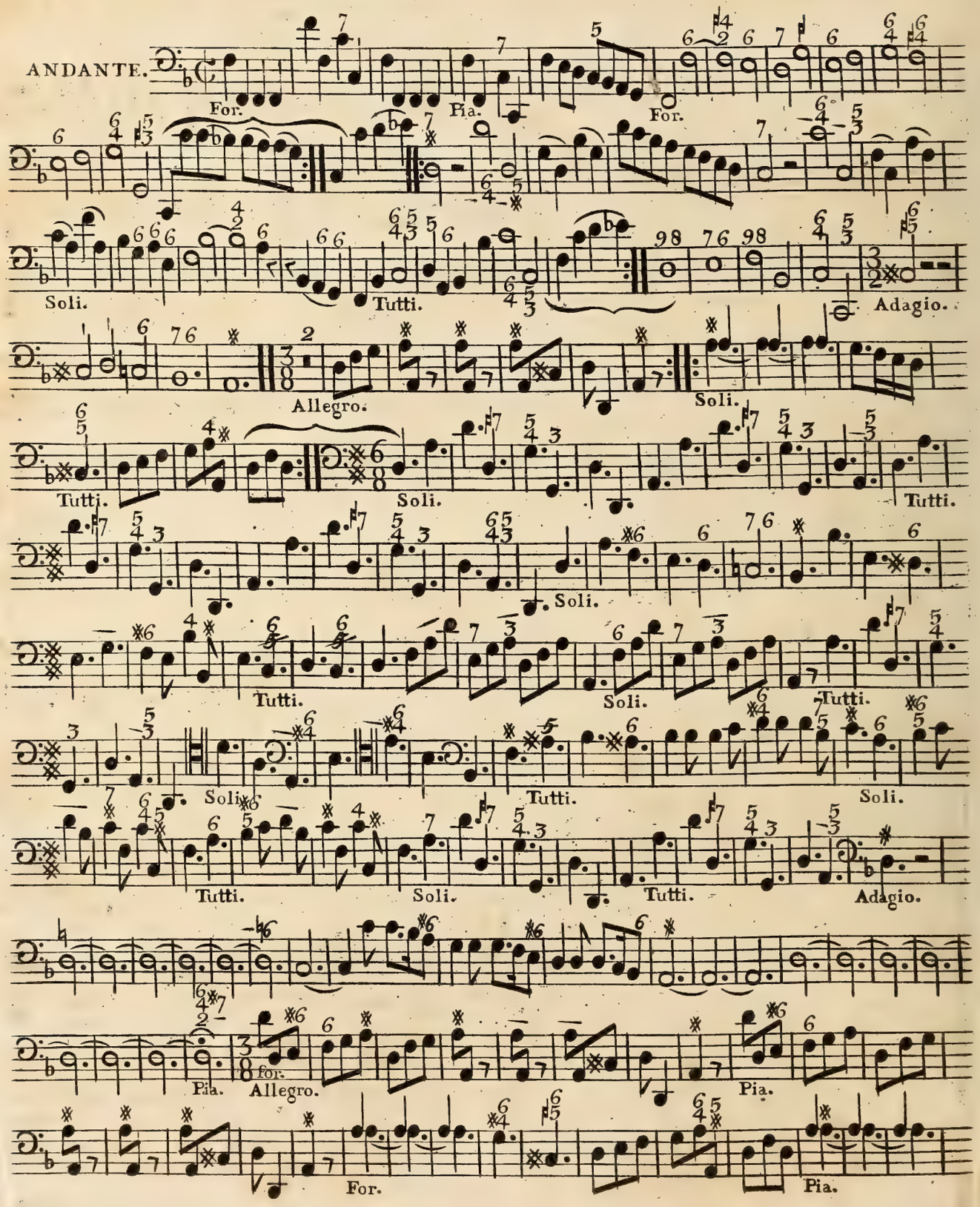
Violoncello del Concertino.

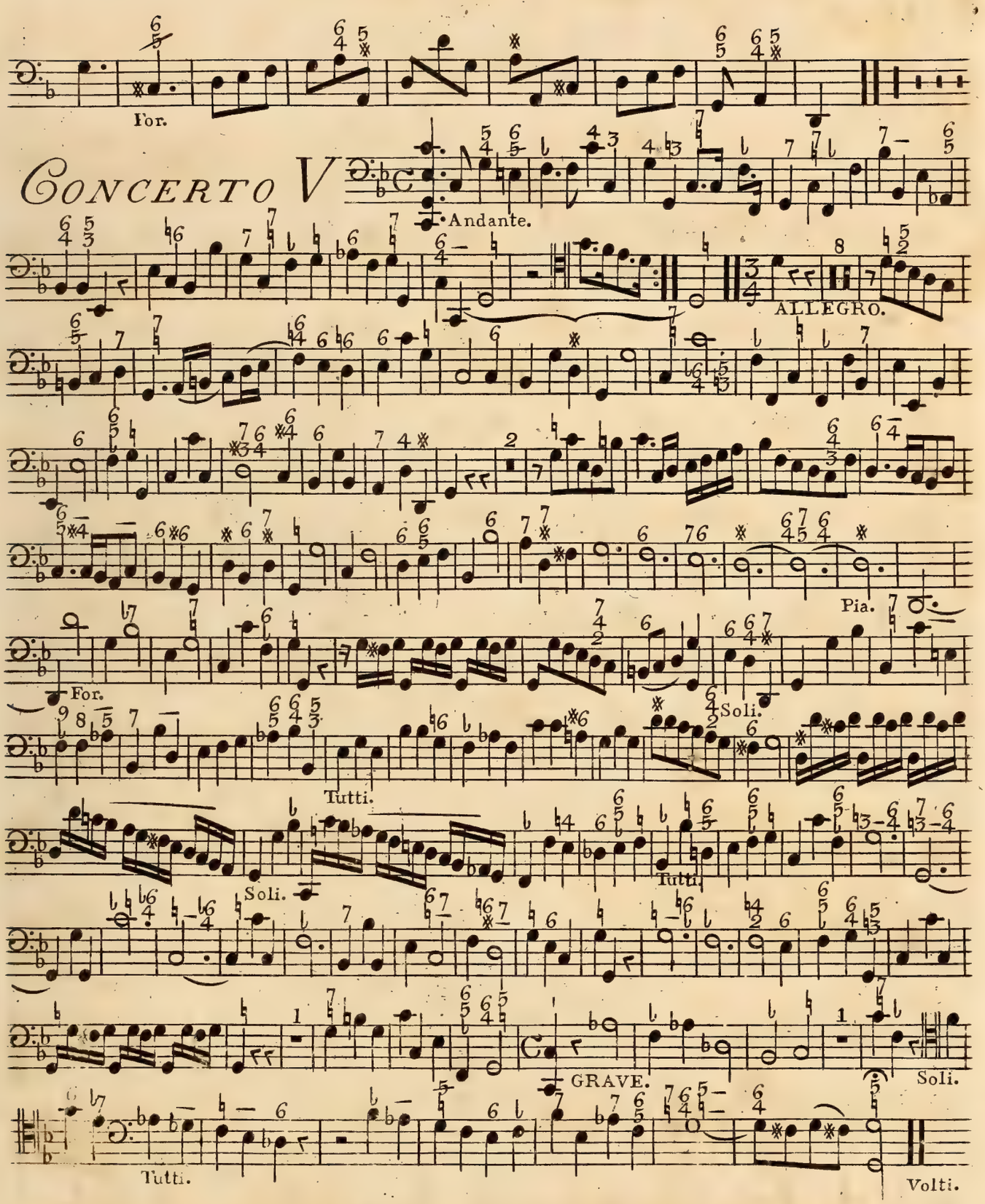


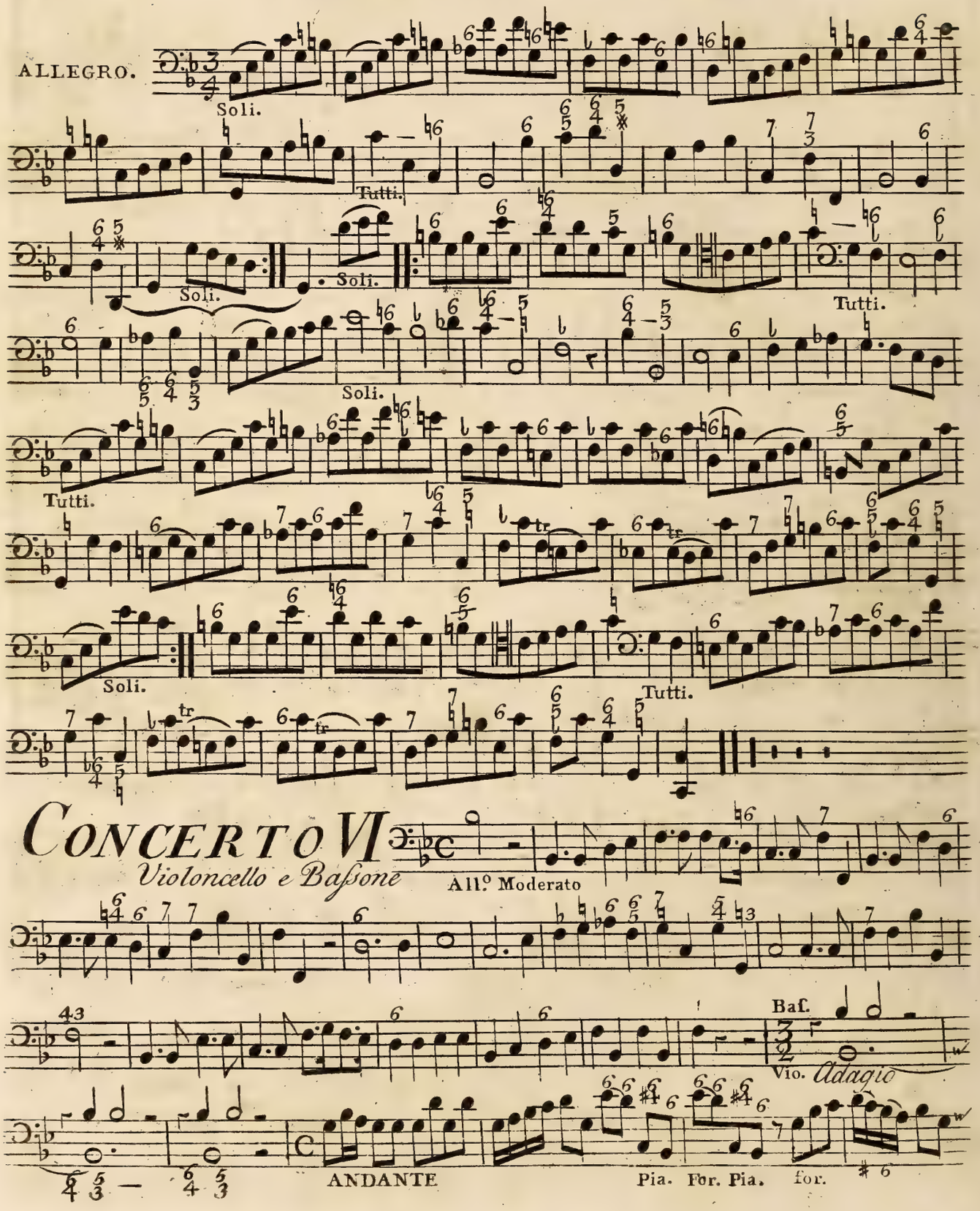
Violoncello del Concertino.

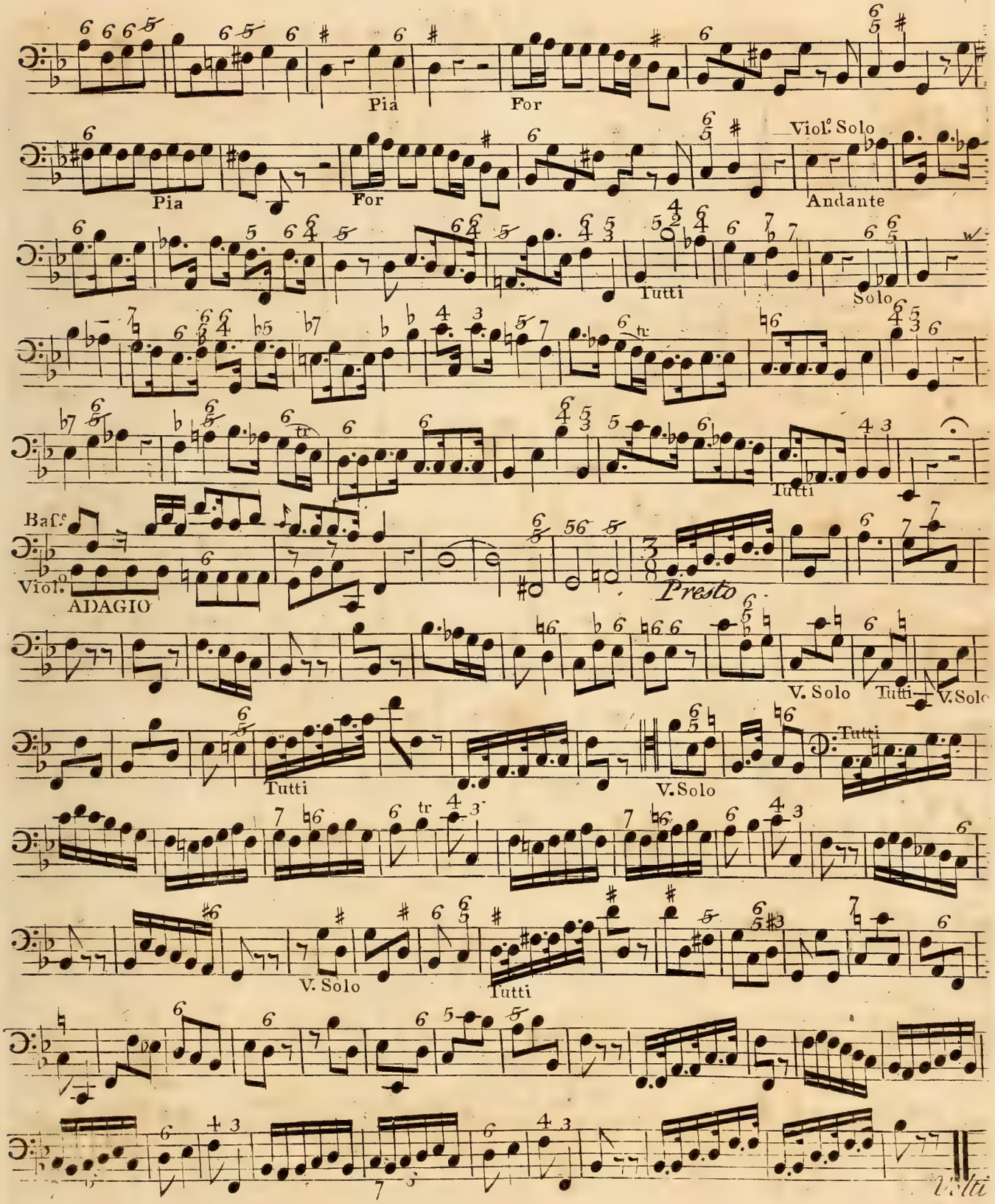



Soli.
Tutti.
Soli.
Tutti.
Soli.
CONCERTO IV
Andante.
Tutti.
Tutti.
Soli.
Tutti.
Soli.
Soli.
Tutti.
Volti.

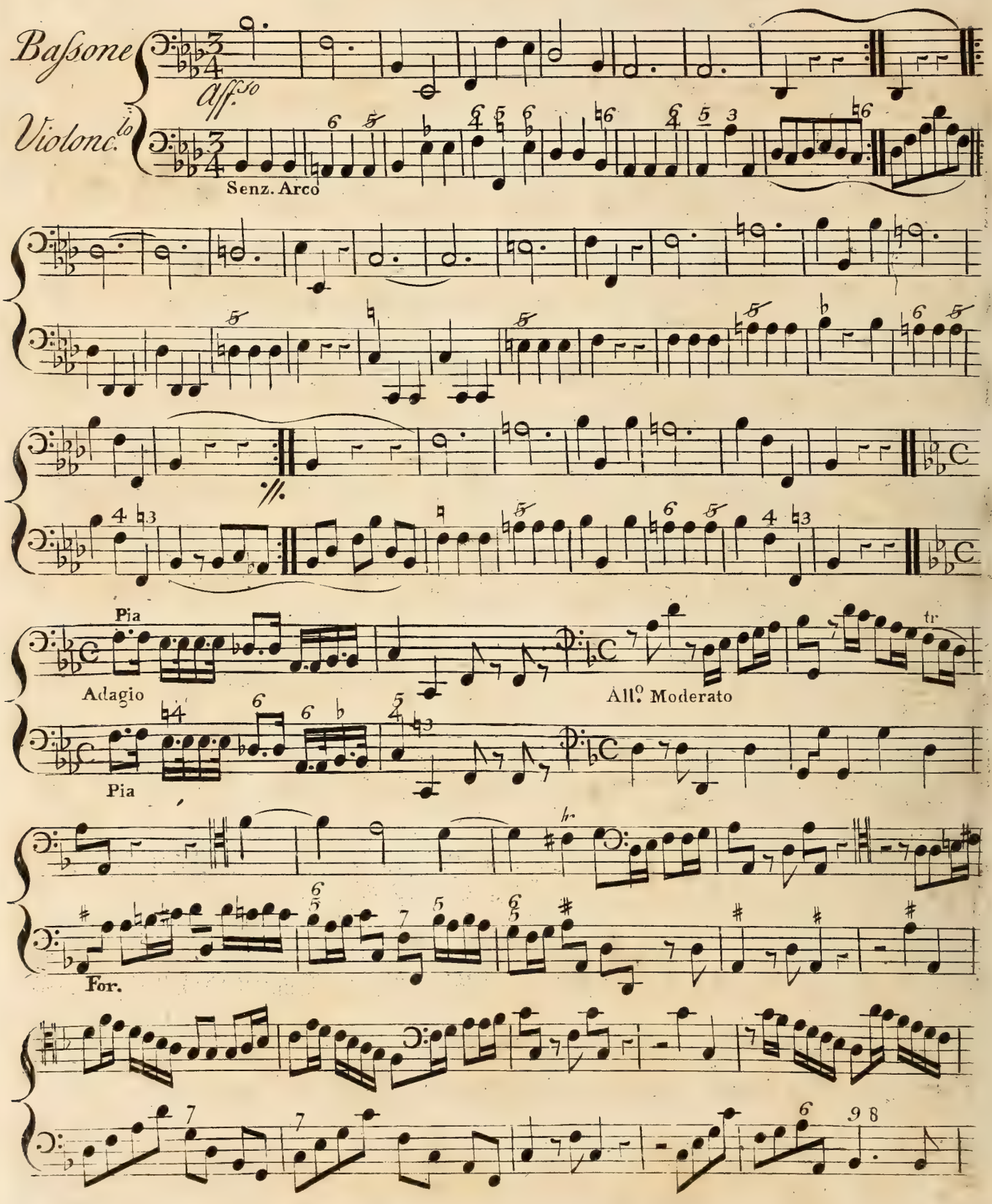

ANDANTE.
For.
Pia.
For.
Soli.
Tutti.
Adagio.
Allegro.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
Adagio.
Pia.
for.
Allegro.
Pia.
For.
Pia.

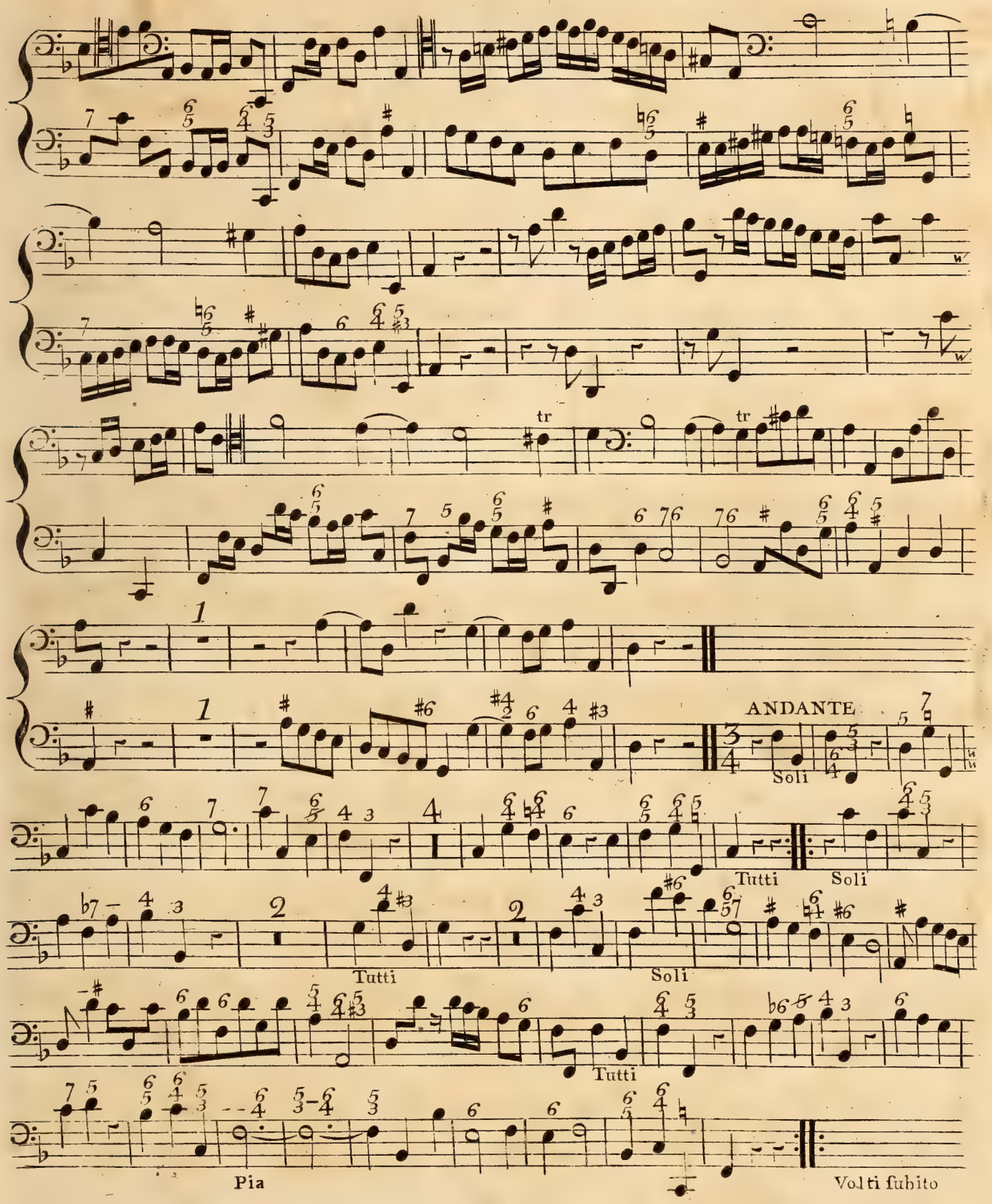

For.
CONCERTO V
Andante.
ALLEGRO.
Pia.
For.
Soli.
Tutti.
Soli.
Tutti.
GRAVE.
Soli.
Tutti.
Volti.

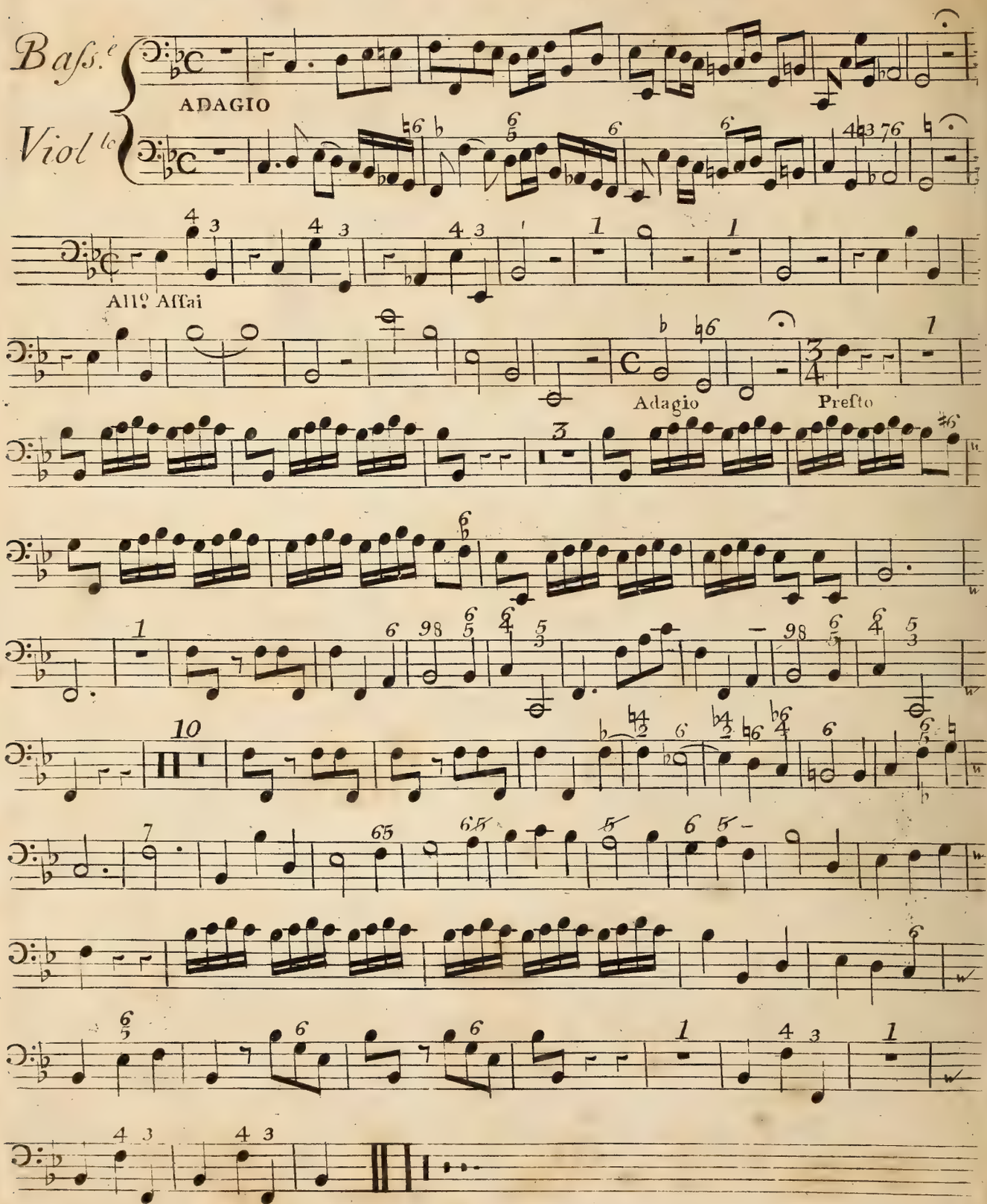

ALLEGRO.
Soli.
Tutti.
Soli.
Soli.
Tutti.
Soli.
Tutti.
Soli.
Tutti.
CONCERTO VI
Violoncello e Baſſone
All.o Moderato
Baſ.
Vio. Adagio
ANDANTE
Pia. For. Pia. for.


Pia
For
Pia
For
Viol.o Solo
Andante
Tutti
Solo
Tutti
Bass.o
Viol.o
ADAGIO
Presto
V. Solo
Tutti
V. Solo
Tutti
V. Solo
Tutti
V. Solo
Tutti
Volti

Violoncello del Concertino




tr
tr
ANDANTE
Soli
Tutti
Soli
Tutti
Soli
Tutti
Pia
Volti subito


Baſs.e
Viol.le
ADAGIO
All.o Aſſai
Adagio
Preſto